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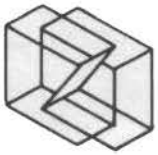

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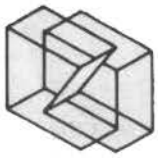

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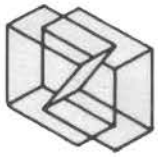

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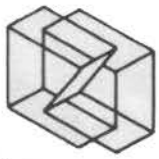

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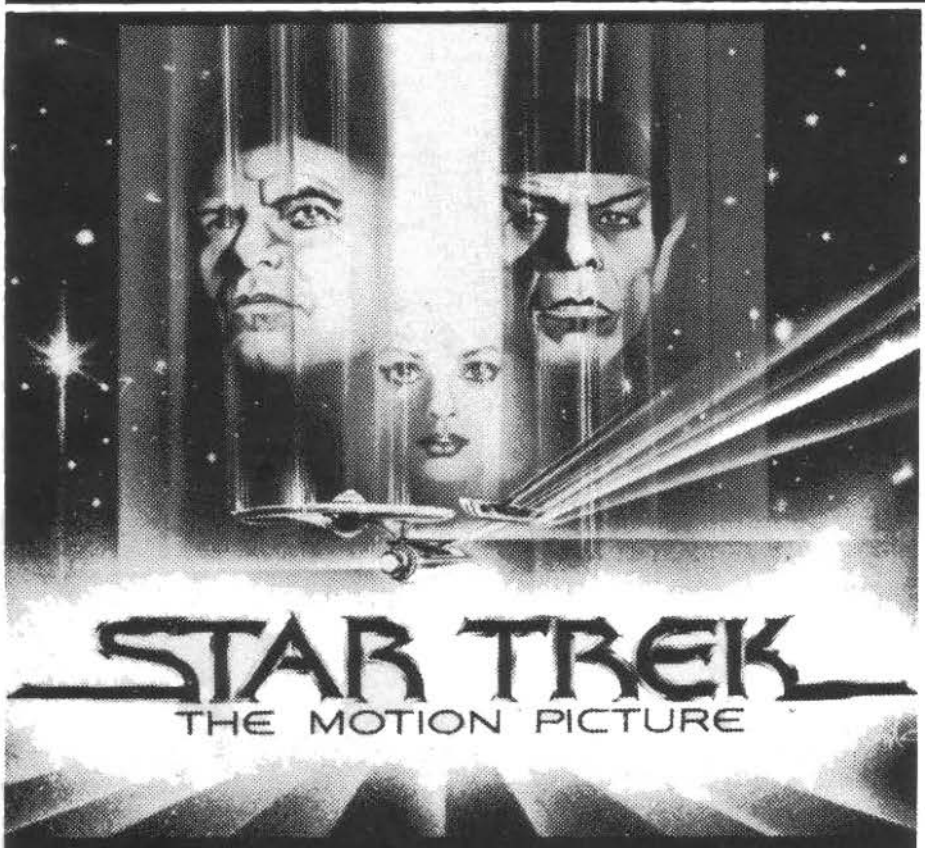

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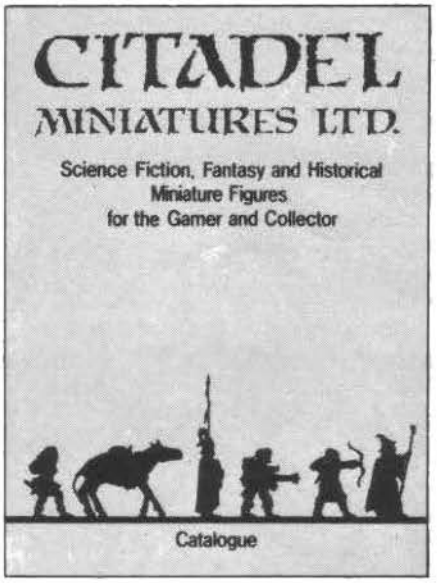

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WHITE DWARF

Issue No. 18

Why do people enjoy role-playing games? This a question I am frequently asked, and one I find difficult to answer in one sentence.

Really I think it is the combination of many factors which contributes to the appeal of role-playing games.

First and foremost is the fact that each game is completely different to the next as each referee designs differently and each player plays differently. And to play in a role-playing game is like actually being in a world of monsters, aliens, gangsters or outlaws. The experience is life-like, and the humdrum of daily life can easily be escaped. Not to know what lies around the next bend will always be exciting.

The components of the box are also unique. No board or counters. The referee must create a game-world out of his own imagination in which the other players' characters will live. The players will contrive, connive and co-operate to reap reward. The games have no end in sight as long as the player-characters remain alive, and worlds and legends will grow. The role-playing game goes beyond the normal bounds of a game to become a hobby. Supplemental rules, model figures and magazines like *White Dwarf* appear! What more in a game could you ask for?

Ian Livingstone

FEATURES

8 **Star Trek – The Motion Picture™** Miniature Rules and Scenario — *Tony Yates & Steve Jackson*

14 **The Halls of Tizun Thane** A Complete D&D Mini-Module — *Albie Fiore*

24 **The Magic Brush** Figure Painting as an Art – Part II — *Shaun Fuller*

DEPARTMENTS

12 **Open Box**

19 **News**

20 **Treasure Chest**

22 **Fiend Factory**

26 **Classifieds & Help**

27 **Clubs**

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STAR TREK
THE MOTION PICTURE

Rules for Adventures in the Final Frontier
by Tony Yates & Steve Jackson

INTRODUCTION

These are an introductory set of adventure rules for *Star Trek*™ games. They serve as a basis for conducting role-playing games and tabletop battles with miniature figures. Two people may normally play, one playing Admiral Kirk and the Enterprise crew, the other playing the enemy. Multi-player games are also possible, in which case each player becomes one of the *Main Characters* (see below). In role-playing games, one player will become the Referee.

The emphasis is on playability rather than detail, and no doubt players will modify and add to the rules as they see fit, using portions of their own favourite role-playing and/or skirmish rules. Following the rules is a sample scenario which may be used. Further scenarios may be invented by players and *White Dwarf* will be glad to consider any such scenarios submitted by readers for possible publication.

EQUIPMENT

Apart from the rules following, players will also need:

3 Standard 6-sided Dice
1 Pair of Percentage (20-sided) Dice
A Ruler or Tape Measure
Pencil and Paper
Miniature Figures*

The exact number and types of miniatures will depend upon the scenario being played, but all scenarios are likely to include the familiar *Star Trek*™ characters: Admiral Kirk, Mr. Spock, Dr. McCoy, Sulu, Chekov, Scotty, etc.

**Star Trek — The Motion Picture*™ miniature figures are manufactured by *Citadel Miniatures Ltd.* Other Science Fiction miniatures may be also incorporated.

START

A Guided Tour

The players agree on a scenario to be played. A sample scenario, *A Guided Tour*, follows these rules.

If more than two people are playing, each player must decide which of the *Main Characters* he will play. The *Main Characters* are: Admiral Kirk, Mr. Spock, Dr. McCoy, Mr. Scott, Decker, Ilia, Sulu, other important members of the Enterprise crew, and any Alien Leaders involved in the scenario. Other members of the Enterprise and Alien crews will be under the command of the *Main Characters*.

If two play, one will be in charge of the Enterprise crew, the other will be in charge of hostile Aliens.

Before the game commences, each player must determine the relative strengths and weaknesses of his own character and those of all characters under his control (see *Ability and Combat Factors* below). Miniatures and any model scenery used are then placed in position on the table.

ABILITY AND COMBAT FACTORS

Each character (Main Characters, crew members and aliens) taking part in the scenario must first have his or her *Ability Factor* and *Combat Factor* determined, with the exception of the *Main Characters*. The procedure is as follows:

1 Roll the three 6-sided dice. Add the numbers rolled together. The resulting total will be between 3 and 18. This is that character's *Ability Factor* (AF).
2 Roll the three 6-sided dice again. Add the totals. This is that character's *Combat Factor* (CF).

The Ability Factor

This reflects a character's relative abilities in all non-combat situations. During the game a character may take a course of action which would, in real life, stand a chance of being unsuccessful. In these cases, his *Ability* must be checked.

Example: An Engineering crew member tries to determine the cause of an engineering malfunction. There would be a chance that he does not have the diagnostic experience to be successful. His *Ability* must be checked.

A character's *Ability* is checked by rolling a 20-sided die. If the number rolled (1—20) is less than or equal to his *Ability Factor*, he is successful. If the number is *higher* than his *Ability Factor*, he is *unsuccessful*. (For those unfamiliar with 20-sided *percentile* dice, rolling one will generate a number between 1 and 10—note that a roll of "0" is taken as "10". The numbers 1—20 can be generated by rolling a 6-sided die with a percentile die. If the former turns up 4, 5 or 6, then 10 is added to the number rolled on the latter. If a 1, 2 or 3 is rolled, no addition is made.

Other examples requiring Ability Checks would be a crew member's attempt to translate an alien language without computer aid, or an alien's attempt to use a special power.

Note that normal actions such as movement, or the use of a ship's controls or facilities by a crew member who is familiar with them would be permitted without checking his *Ability*.

Players may only have their characters perform or attempt *plausible* actions, bearing in mind their physical limitations and their relevant skills of occupation. A character could not, for example, walk on the ceiling, nor could a non-engineering character diagnose an engineering fault.

The Combat Factor

This is used in a similar way to the *Ability Factor* but relates only to a character's abilities in combat. For a further explanation, see the section on Combat below.

Main Characters

As the Main Characters are the heroes of any scenario, their *Ability* and *Combat* factors are predetermined and are not rolled in the normal way — this applies to both 2-player and multi-player games.

Table 1: Main Characters

	AF	CF		AF	CF
Admiral Kirk	18	17	Chekov	14	13
Mr. Spock	17	18	Ilia	14	11
Willard Decker	16	16	Uhura	14	11
Dr. McCoy	16	14	Chapel	14	11
Mr. Scott	16	14	Rand	14	11
Sulu	14	13	Alien Leaders*	16-18	14-18

*See *Alien Abilities & Painting Guide* for Individual Alien Leader AF and CF values.

TURN SEQUENCE

The sequence of play is as follows:

1. *Discussion Phase:* Players may discuss, either across the table or in secret, their plans for this move. This is the only time at which the Enterprise crew, or the Alien(s) may discuss their plans. The *Discussion Phase* will be relevant mainly to multi-player games.
2. *Recovery Rolls:* Stunned or unconcious characters roll to see whether they recover (see *Combat* section).
3. *Movement/Combat Phase:* Players write down actions for each character under their control. Special abilities may be used here (see *Alien Descriptions*). Characters may move, use special powers, use skills or knowledge, etc, or fire — any *two* different actions in any order or fire twice each *Movement/Combat Phase*. When players are ready, actions are read out and executed as if happening simultaneously.
4. *Close Combat Phase:* Any two characters in range for hand-to-hand combat will fight.
5. Repeat steps 1—4.

MOVEMENT

Enterprise crew and aliens described here may *walk* 4" per turn or *run* 8" per turn. If running, characters may not fire in that phase. Certain actions may modify movement as follows:

Table 2 — Movement

	Movement in Inches
Normal Movement	4
Running (Firing prohibited)	8
Moving Through Door	Subtract 1
Moving Around Obstacle	Subtract 1
Re-Sealing Door Against Pursuant	Subtract 2
Perform Action Whilst Moving (eg. Pick Up Weapon, Move Object, etc.)	Subtract 2

COMBAT

On board the Enterprise, most combat will be hand-to-hand as phasers may only be carried by Security Guards (Starfleet Regulations) during normal trips. Admiral Kirk may order phasers to be issued under certain circumstances, and aliens will of course have their own phaser-type energy weapons in their private quarters. Remember that Starfleet Regulations also require that all phasers carried by Starfleet personnel must be set to *stun* only at all times except in extreme circumstances or when firing at inamimate objects.

To determine the results of firing a hand weapon, the Attacker must first specify the target and whether the weapon is set to 'Stun', 'Kill' or 'Disintegrate!'. The Attacker's *Combat Factor* is then modified according to table 3 below. Roll a 20-sided dice (with a 6-sided dice) for the Attacker. If the number rolled is greater than the modified CF, the shot has missed. If it is less than or equal to the modified CF, then it has hit.

Table 3 — Modifiers on Phaser Attacks

Target in Armour	Subtract 1 from Attacker's CF
Target in Force Field	Subtract 5 from Attacker's CF
Target Behind Cover	Subtract 2 from Attacker's CF
Firer Under Fire	Subtract 1 from Attacker's CF
Target Running	Subtract 2 from Attacker's CF

If a hit has been inflicted, roll a 6-sided die on table 4 below:

Table 4 — Hit Effects

Die Roll	Effect
1	Phaser malfunction — no effect
2	Phaser's energy exhausted after this hit. Roll again for effect of this hit, thereafter phaser will not function
3	Phaser slightly off target — treat as *stun*
4, 5, 6	Hit has full effect, as specified (stun, kill or disintegrate)

If the result is *stun*, see effects in *Close Combat* section.

Close Combat

When two characters are within ½" of each other, hand-to-hand combat may take place. Compare the two CF's. The higher rolls the 20-sided die first i.e. if the CF's are the same, throw one 6-sided die each; higher goes first, in an attempt to render his opponent unconcious. If this attempt fails, the other combatant may try.

An Attacker will render his opponent unconcious if he rolls a number on the 20-sided die less than or equal to his own Combat Factor *after modifications* (see table 5 below).

If a character is attacked by more than one opponent, this number ("N") must be subtracted from his CF as a modification.

A character which is stunned or unconcious must roll a "0" on a percentile die (do not roll a 6-sided die here) to recover. Two attempts may be made every turn. Medical attention may also revive the character (check the Medical Officer's *Ability*). Once a character is revived, he may rejoin the action, but his CF and AF both are reduced by 6 for the remainder of the game. Further stunning may reduce his AF and CF values to 0. When both values reach 0, that character is dead.

Table 5 — Modifiers In Close Combat

Back Attack on Victim	Add 1 to Attacker's CF
Weapon Used to Strike (including Claws)	Add 2 to Attacker's CF
Supernormal Strength (eg. Vulcans)	Add 1 to Attacker's CF
Opponent Wearing Armour	Subtract 3 from Attacker's CF
Attacker Surprised	Subtract 1 from Attacker's CF
Opponent in Force Field	Subtract 10 from Attacker's CF
Attacker Attacked by N Opponents	Subtract N from Attacker's CF

Hero's Roll

As befits any heroic adventure, the heroes are more difficult to kill. For certain of the *Main Characters* a final chance of being saved from death exists. Upon a combat result of death for: Admiral Kirk, Mr. Spock, Willard Decker, Dr. McCoy and certain of the Alien Leaders as indicated in the *Alien Abilities & Painting Guide* section, that character may roll a 6-sided dice. A roll of 4, 5 or 6 will save him from death — treat the result as *stun* only. A hero's AF and CF values may never drop below 5. Thus they may only be killed by phaser fire.

SCENARIO ONE — A GUIDED TOUR

The Starship Enterprise is in dry dock. Following an important intergalactic council meeting, Admiral Kirk is giving the attending aliens a tour of the Enterprise, along with his higher-ranking officers. As he shows them round the bridge, he begins to feel uneasy upon seeing the Klingon ambassador taking a great interest in the ship's computer. Diplomatically, he sends Dr. McCoy over to have a quiet word in the ambassador's ear. The Klingon grunts in annoyance but turns back to the tour. However, as soon as the Admiral's back is turned, he returns to the computer. McCoy again moves over and is enraged to find the Klingon examining highly confidential aspects of the ship's technical specifications. He firmly forbids the Klingon to use the computer. The Klingon again reacts angrily, but now draws a hidden phaser from his uniform. Security Guards are called in and a fight ensues.

In this scenario, Admiral Kirk must endeavour to capture and render harmless the Klingons and their allies and restore the peace. The Klingons have never had such an opportunity to inspect the Enterprise and will take all steps necessary to further their examination of the ship's specifications.

The other alien races are divided; some dislike the Klingons, others believe that Kirk's actions were unnecessarily provocative and will side with the Klingons.

HOW TO START

This scenario is a two-player one, but more can play if the others play the different alien races. One player is Admiral Kirk, controlling the Enterprise officers, Security Guards and friendly aliens. The other is the Klingon ambassador and will control other sympathetic aliens.

Enterprise Crew: Kirk, Spock, Decker, McCoy and 4 Security Guards.

Klingons & Allies: Each alien ambassador also is accompanied by his bodyguard, thus there are 2 Klingons. The Andorians, Rigellians, Shamin Priests and Zaranites will side with the Klingons.

Other Races Present: Apart from those mentioned above, the other races listed in the *Alien Abilities & Painting Guide* can be used in this scenario. The exact number and types will depend upon the types of figure available and space limitations on the bridge, which is quite crowded although skirmishes will spread to the service corridor surrounding the bridge. A reasonable number would be 3—4 other alien races. These may be Neutral or Peacekeepers (see below). Remember that each race has an ambassador (treat as *Leader*) and one bodyguard (dice for the AF and CF of each bodyguard). It is advised to include at least one of the Deltans, Vulcans or Arcturans.

HOW TO PLAY SCENARIO ONE

A plan of the bridge is provided. Miniatures are placed on this as follows: Admiral Kirk, Mr. Spock and Captain Decker stand by the Visual Display. The two Klingons and Dr. McCoy stand by the computer. Four Security Guards, two on either side, start halfway between the Visual Display and the computer, on the raised walkway around the Command Module section. The other aliens stand in the Command Module area in a crowd. Space is tight!

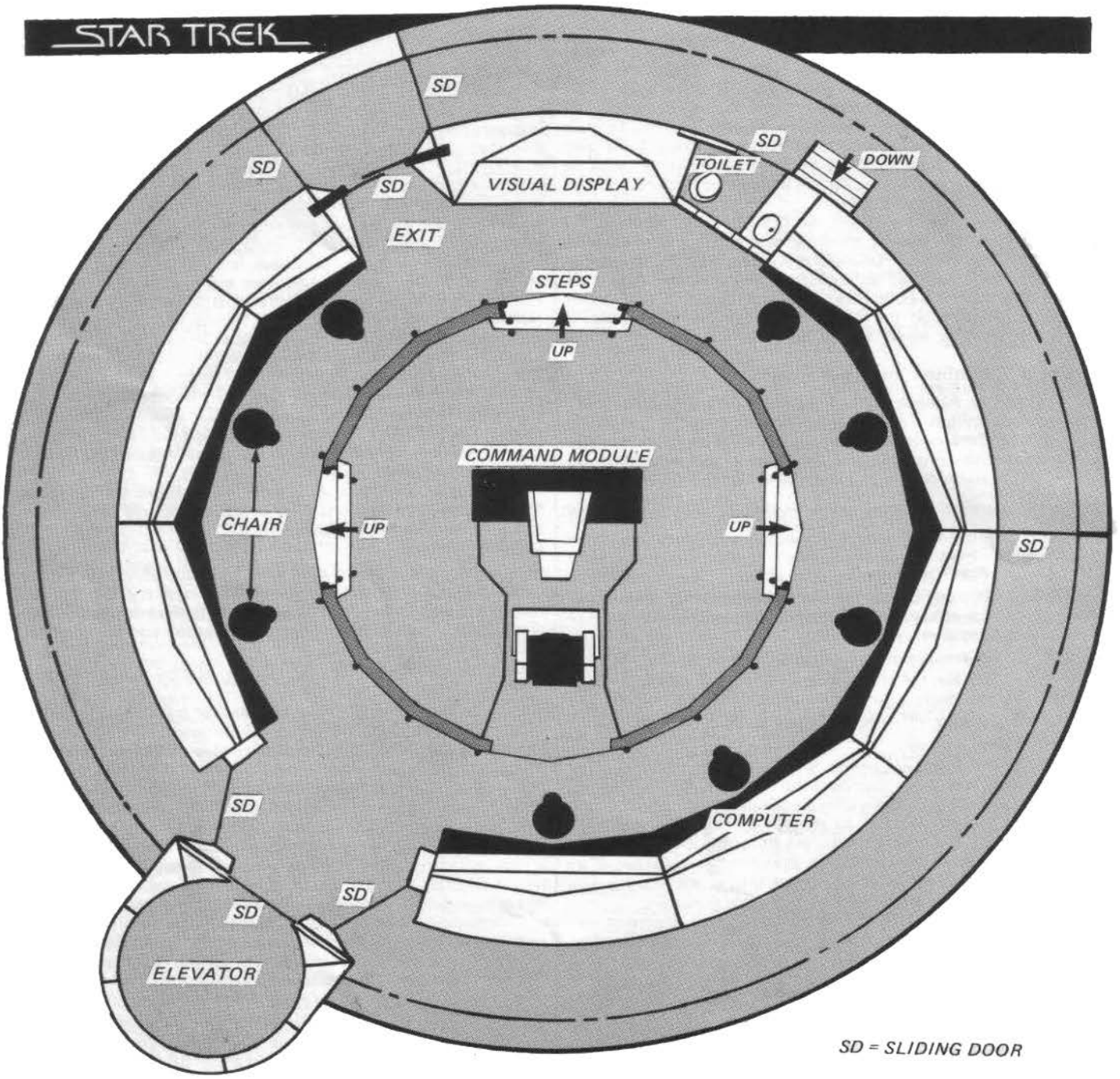
The battle is now started as per the instructions given in the preceding *Rules* section. The following rules relate to this scenario only:

Neutral Aliens

All aliens listed above in the "Other Races Present" section above *except* the Deltans, Vulcans and Arcturians have undetermined allegiances and may be persuaded to either side as the battle progresses. At the start of every turn, their allegiances must be checked by throwing a 6-sided dice once for each race and consulting table A below.

Table A — Alien Allegiance

Die Roll	Allegiance
1, 2	Will side with the Enterprise crew this turn
3, 4	Will remain neutral this turn
5, 6	Will side with the Klingons this turn



Deltans, Vulcans & Arcturians
In keeping with their philosophies of peace and justice, these races will try as far as possible to intervene and stop fights. They will move every turn towards the nearest *Close Combat* skirmish between *two* figures. When within ½in. of the combatants, the dice is rolled *before* the two commence their combat on that turn. A 4,5 or 6 indicates the figures have been separated (move them 1in. apart.).

If attacked by any other race during the scenario, they will fight against that race for the rest of the game.

Weapons
The only weapons (phasers) present on the scene are one each held by the two Klingons, the four Security Guards and the two Andorians (hidden in their tunics).

Cover
The normal bridge artifacts may be used for cover. The Security Guards and Klingons wear armour.

WINNING
The game is won by the Enterprise crew when the Klingons, Andorians, Rigellians, Shamins and Zaranites have been overpowered *(stunned)*. The Klingons win if they *either* kill Admiral Kirk, Captain Decker and Mr. Spock *or* if they are able to read from the ship's computer on 3 successive *turns*. A Klingon may read from the computer if his Ability is successfully checked. A Klingon may make two attempts to read per turn if no other action is taken.

ALIEN DESCRIPTIONS & PAINTING GUIDE

Aaamazzarites
A race of Therbians from the planet Aaamazzara. They have the ability to manufacture all their normal requirements, from furniture to clothing from inside their own bodies using their own body chemistry. They generate their own clothing from out of their mouths.

Painting Guide: Facial Skin: *White;* Other Skin: *Flesh;* Robes: *White.*

Leader – Ability Factor: 15 Combat Factor: 14 Hero's Roll: Yes

Andoreans
A musical people, but with violent tempers. They have blue skin and antennae protrude from their foreheads, which they use to communicate over long distances. Males carry *flabbjellahs,* a combination of musical instrument and weapon.

Painting Guide — Skin: *Blue;* Hair: *Platinum/Gold;* Robes: *White or Black;* Casual Dress: *Purple.*
Leader — Ability Factor: 15 Combat Factor: 17 Hero's Roll: No

Arcturians
Federation allies used to provide infantry for federation forces. They are able to clone each other and therefore all are identical; they can be distinguished only by the colours of their uniforms. They inhabit a gigantic planet and have an enormous population. A very militaristic race; from a population of 100 billion, an army of 20 billion can be ready overnight.

Painting Guide — Skin; *Deep Tan Brown;* Robes: *Cream with Red Trim.*
Leader — Ability Factor: 15 Combat Factor: 17 Hero's Roll: No

Betelgeusians
Tall humanoid creatures measuring over 7ft. Their features combine those of an eagle and a leopard, as they evolved from giant leopard-like birds. Their sharp and deadly claws are used in close combat. They have the bone structure of a condor but walk upright.

Painting Guide — Skin: *Pale Green;* Robes: *Gold with/Red Black/Silver Trim.*
Leader — Ability Factor: 15 Combat Factor: 17 Hero's Roll: Yes

Deltans
From the planet Delta—114, Deltans are hairless. They are poised, proud, and aloof and carry themselves gracefully. They have a keen sense of humour and are extremely advanced. While they achieved earth's present technology a hundred centuries ago, they turned away from the materialism of technology towards the richer rewards of self-realisation and they have learned to live each moment of life to its fullest. They are a sensual race, with senses much more highly developed than humans. Unlike Vulcans they value and delight in emotion, thus when serving with Starfleet, they must take an oath of celibacy. Their advanced intelligence makes them excellent service members; Ilia can handle the most complex spherical trigonometric complexities of space navigation as easily as a human can learn a simple multiplication table. They are great jewelry makers and their jewelry is sold throughout the galaxy.

Painting Guide — Skin: *Flesh;* Robes: *White*
Leader — Ability Factor: 18 Combat Factor: 14 Hero's Roll: Yes

Kazarites
They are from a planet which is a strange mixture of rural simplicity mixed with sophisticated technology. Like shepherds they raise great herds of strange beasts, a sort of combination of camels and goats. They have powers of telekinesis and can transport themselves mentally. They can communicate mentally with animals and are used in the Earth System as Ecologists to look after animals, fish and birds. Their ships are apparently crude, but are run by mental powers.

Painting Guide — Skin: *Brown Tan;* Hair: *White;* Robes: *Spiraling Stripes of Dark Brown, Cream and White Fur.*
Leader — Ability Factor: 14 Combat Factor: 15 Hero's Roll: Yes

Klingons
Enemies of the Federation. They are warlike both in attitude and appearance. Their spines come over their heads and down their foreheads and they are covered in hair.

Painting Guide — Skin: *Brown;* Hair: *Black;* Uniform: *Black;* Armour: *Gun Metal.*
Leader — Ability Factor: 16 Combat Factor: 16 Hero's Roll: Yes

K'Normians
Similar to earthlings but they have an additional brain structure which grows in a kind of structural shell formation on the top of the forehead. They grafted artificially created organs onto the skin and skull giving the appearance of an open brain. This additional brain structure performs functions we are not capable of, including long-distance communication. They also have an eighth sense; they can deal with the dimensions of time and space.

Painting Guide — Skin: *Flesh;* Hair: *Light Brown;* Uniform: *Dark Brown.*
Leader — Ability Factor: 16 Combat Factor: 15 Hero's Roll: Yes

Megarites
A hydrophilic species with a tough skin similar to that of a rhino's hide. They have four lips which incorporate a filtering mechanism with which they strain food from the waters of their planet. It is difficult for them to live away from home, but Federation scientists are able to sustain them by weekly intravenous injections. They are a poetic people, communicating with song-like sounds which are admired in our galaxy; these are musical poems. Most of their possessions are made of jade although their clothing comes from sea animals.

Painting Guide — Skin: *Brown;* Robes: *Black with Gold/Silver Trim.*
Leader — Ability Factor: 16 Combat Factor: 14 Hero's Roll: Yes

Rigellians
They are descended from a race of feathered turtles which learned to walk upright and stand anything from 6ft. to over 7ft. tall. They are unisex and lay eggs. Rigellian Lords are merely political puppets and have no real power. Power lies with the attendants of the race, who serve, feed and care for the Lords.

Painting Guide — Skin; *Reptilian Green;* Dress: *Cream:* Armour: *Black;* Helmet: *Black.*
Leader — Ability Factor: 14 Combat Factor: 15 Hero's Roll: No

Saurians
These lizard-people are able and excellent space officers. Although they have a complicated vocal language of their own, they have learned to communicate in the earth tongue. They are intelligent and can withstand great temperature changes. They are also able to breathe a number of gases. Because of their tolerance to temperature changes, they are extremely valuable in exploration of new areas.

Painting Guide — Skin: *Mauve;* Eyes: *Orange/Yellow;* Tunic: *White.*
Leader — Ability Factor: 16 Combat Factor: 15 Hero's Roll: Yes

Shamin Priests
Originate from O'Ryan's planet, discovered in the 22nd Century by Paddy O'Ryan, a fleeing member of the IRA who stole a spaceship — Ireland was still not free. O'Ryan's planet is a complete theocracy ruled by priests who make prophecies and foretell omens.

Painting Guide — Tunic & Robes: *Black, covered with Rags:* Dark Brown; Metal Armour: *Gold;* Helmet: *Gold.*
Leader — Ability Factor: 16 Combat Factor: 15 Hero's Roll: Yes

Vulcans
Unemotional, scientific people ruled by logic. Unusually powerful and knowledge of anatomy such that Vulcans may disable adversaries with ease. They have a limited mind reading capacity and may communicate on a mind-to-mind basis with any intelligent creature through manual contact. Physical appearance distinguishable by tall stature, solemn expression and pinnate ears.

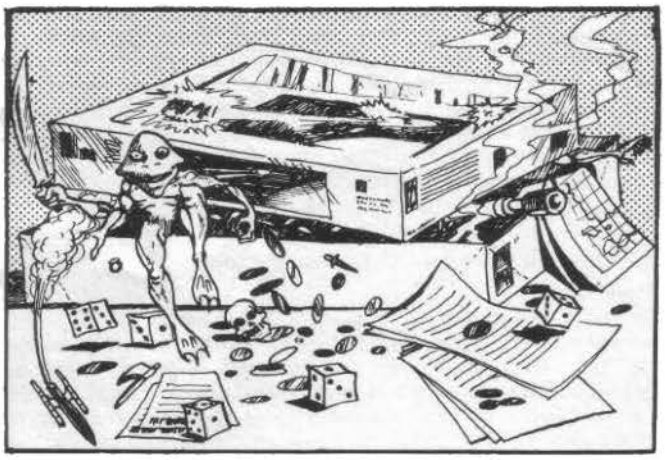
Painting Guide — Skin: *Dark Flesh;* Robes: *Black with Brown & Gold Trim.*
Leader — Ability Factor: 16 Combat Factor: 17 Hero's Roll: Yes

Zaranites
Live on a planet of fluorine gas, which they breathe. When they visit other planets they must wear breathing masks, which are attached to back packs generating the gas.

Painting Guide — Skin: *Tan;* Robes: *Fawn or Light Grey:* Medallions & Breathing Apparatus: *Gun Metal.*
Leader — Ability Factor: 15 Combat Factor: 15 Hero's Roll: Yes

PAINTING GUIDE TO FEDERATION CREW UNIFORMS
Captain Kirk wears a *pale green* Admiral's uniform when entering the Enterprise, a *grey* uniform with *white* chest when briefing the crew on their mission and a *white* tunic with *grey* trousers when on the bridge. Other crew members wear *sandy brown* or *pale blue* uniforms. Security guards wear *black armour* and Ilia wears a *white* tunic as 'probe' in the film.

OPEN BOX



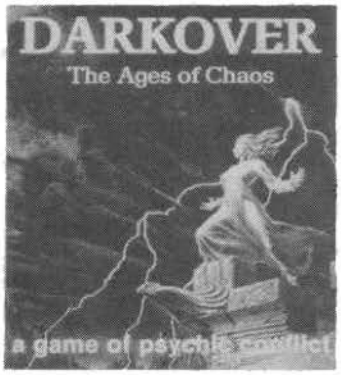
OPEN BOX examines Science Fiction and Fantasy games and rulebooks currently in the shops. The reviews have been written by either independent authorities or members of the White Dwarf Test Panel.

The summaries are the Test Panel's opinion of four good and four bad points of the game reviewed. The OVERALL figure, on a 1–10 scale, rates the game itself taking all factors into consideration.

Please note that reviews carried out by people not on the Test Panel do not receive a rating.

DARKOVER

Eon Products – £8.50



Darkover is a 2–4 player game based on the world created by Marion Zimmer Bradley. Eon Products. Inc. have maintained the excellent standard set by their first game, *Cosmic Encounter*. *Darkover*, like *Cosmic Encounter*, has very sturdy game components, is easy to learn, and is a very enjoyable game to play.

It is played on a small (10" x 18") but adequate board. The board is a map of Darkover divided into seven domains and an exile; each domain is divided into about a half a dozen territories and contains a tower and a castle. Players start the game with 15 Clan Tokens, the colour of which represents his clan. The tokens are numbered 1–10 (two each of the odd numbers), representing both the combat strength and movement factor. The plot cards are shuffled and turned face down (each shows a domain), a player chooses the first one and this is his home domain. He places his two nine, and one ten tokens in his home domain's tower. All players follow suit in a clockwise manner, until they each have a home domain. After this, all players continue to draw from the plot card deck and place their next consecutive lower numbered token (8, then 7, etc.) into a territory within the domain shown on the plot card until they have only a two and two ones; these are kept off the board and used as replacements. Each domain has a Laran, which are psychic gifts reminisent of those possessed by the *Cosmic Encounter* aliens. When 3 or more tokens are moved into a tower, that domain's Laran is acquired. The psychic gifts include: doubling of token values, unlimited movement, looking at player's hidden tokens, etc. Tokens may move the number of territories equal to the number shown on the token. A player may always move one token and may move one additional token for each tower he holds (with at least three tokens). The plot card deck determines movement; on a player's turn, he flips the next plot card over and must move his tokens to the domain shown, his home domain, or Elhalyn. This method can be restricting and is ignored in the advanced game, to increase player skill. The occupation of castles is very important. For each castle occupied, two replacement clan tokens, two peril chips (explained later), or one of each, may be chosen.

During a turn more power must be gained by occupying towers and castles to make a player powerful enough to begin the 'Wars of Succession' (explained later). A watchful eye must be kept on the other players to see that they are not getting too powerful. There is a lot of player interaction and diplomacy plays a large role. The object of the game is to occupy and hold the Elhalyn Tower during the Wars of Succession. The Wars of Succession begin when a player has the threshold number of tokens in Elhalyn Tower at the end of his turn (the threshold number begins at four and may be reduced during the game). To win, a player must withstand an attack by one player and have the winning number of tokens remaining (the winning number begins at three and is always one less than the threshold number). I assure you, this sounds a lot easier than it actually is.

Darkover's two most fascinating features, I believe, are the Ghost Winds and the combat system. These are explained below:

An activity is written on a piece of paper by each player before play starts. These are put aside and kept secret from the players. This is called 'writing the Ghost Winds'. Upon selection of the Ghost Wind peril chip, the activity written by one player is chosen at random and this is to be performed by the players. The activities may be funny, embarrassing, or almost anything "that does not cause harm to the players". (The example given in the rules is 'crawl around the room barking like a dog', but this is a very unimaginative example. The Ghost Winds, if played by an imaginative group of people, can be much more interesting!) Players must then vote whether or not they wish to perform the activity. All players voting *no* must remove all their tokens from the board and place them in their home domain, thereby losing any castles and towers held outside their home domain. If only one player should vote yes, he need not perform the Ghost Wind and leaves his tokens where they are. If two or more players vote yes, they must perform the Ghost Wind and leave their tokens where they are.

Most people are familiar with the game 'Paper, Scissors, and Stone'; this is the combat system for Darkover. Three power discs – Sword, Keeper and Starstone – replace the hand movements. The duelling players reveal a disc simultaneously, the Sword defeats the Keeper, the Keeper defeats the Starstone, and the Starstone defeats the Sword. If the same disc is revealed, the highest token value wins (defender wins if the token values are the same). However, if two Starstones are revealed, the outcome is decided by a Psychic Contest. The two duelling players stare directly into each others eyes, the offensive player calls out a word or phrase and begins counting from 1–30 followed by the word or phrase (example, "One Purple aardvark, two purple aardvarks, etc.). If either player should break eye contact, laugh, smile, or miss two consecutive counts, he loses. If thirty is reached, the higher token value wins. The battle winner leaves his tokens where they are and the loser must remove his tokens to the 'Overworld' (off the board). When a player loses a battle, he still has one last chance for revenge. He may cast a psychic spell (by using the peril chips). The peril chips are psychic spells numbered 0–3 (spell strength) and specials. To throw a psychic spell, the loser chooses as many peril chip psychic spells he wishes (or none if he wishes to bluff the winner into wasting some peril chips) and casts them. If he should win, the loser drags the winner's token into the Overworld with his tokens. A few sword peril chips are included and if these are played by the loser, the outcome of the battle is changed and he becomes the vinner. A few of the special peril chips are: *Kite* giving extra clan token movement, *Storm* stops players from entering a territory, and *Fire* similar to the Starstone vs. Starstone psychic contest with all players participating. They chant "One Please don't burn, Two Please don't burn, Three Please don't burn", etc. Players watch the player on their right for any break in concentration.

Darkover is an excellent game and I recommend it wholeheartedly to everyone. I look forward to any future release from Eon Products.

Overall: 9 **John Olsen**

SWORDQUEST

Task Force Game – £3.95

Task Force Games is a new company operating from Amarillo, Texas. In 1979 they released a number of science fiction and fantasy mini-games. It seems their folio is to expand to include military games and a larger boxed range of games. The driving force behind *TFG* appears to be Stephen Cole. The new generation of fantasy gamers will probably not recognise this name, but Stephen used to be the editor of a wargaming magazine called *Jagdpanther*. This mag had a free game in every issue, much like *S&T*, but the articles were about the theory and practice of wargaming, and, especially, variants to published games. Anyway, to get back to the matter in hand, *Swordquest* is the most expensive of the *TFG* mini-games (the normal price is £2.95). The reason becomes clear when you examine the components. A 20" x 15" six colour map and 84 coloured counters come with the game. The other components are 14 page rules booklet, a tactical display sheet and 2 damage point charts. The hex grid map has mountains, rivers, forests, cities and roads displayed on it. In the very centre of the map is a dragon lair! The game was designed by someone called Vance Buck (developer, Stephen Cole), surely an American, and yet the names on the map reek of British Celts. Cornwall is represented by Holywell city. Wales is heavily represented by, for example, cities called Merthyr, Rhyl, Aberystwyth, Colwyn, etc. and places such as Carnarvon Forest and Llandrindod Lake. Scotland appears to have made its mark as well with names like Troon. Appropriately, Ayr is a devastated ruin (perhaps the designer arrived in Britain via Prestwick Airport?).

Swordquest is a game for 2–3 players. Each player starts in a city on one side of the map, has to find a magic sword, and take it to his fortress on the far side of the map. There are in fact 3 swords. The first one taken into a fortress has a 66% chance of being counterfeit, the second a 50% chance, and, of course, if the other 2 are counterfeit the third is automatically genuine. The game stops as soon as a player gets what proves to be a genuine sword into his fortress. The 3 sides are the evil, good, and druids. Each player has 5 active characters which can move independently and initiate combat. To set up the game magic token counters are shuffled and placed face-down on all the city hexes. Guard counters are shuffled and placed face-down on top of them. The game works by the player moving an active character into a city hex whereupon he can examine the guard counter. The guard could be a character or unit friendly to the phasing player in which case it joins the character; or it could be friendly to another player, in which case the phasing player's character has to fight it to get at the magic token counter. The guard could also turn out to be a monster of some sort or another which would have to be defeated. The magic token counter could be one of the swords, a spell counter enabling a character to fly, a know counter enabling a player to examine a guard token stack without combat, a dragon control counter or something to help in combat. Controlling the dragon is a 2-edged sword. Although this powerful beast is very good at smiting one's opponents, hip, thigh and everywhere else, it has an unpleasant habit of turning on its controller. The combat system is very unrealistic and is in fact similar to the much criticised system used in SPI's *War of the Ring*. The rationale is that characters and monsters will only fight on a 1–1 basis because ganging up on somebody would be dishonourable. Any extra troops on one side wait in a queue for their turn in combat. A quote from Charles Vasey in a review of *WotR* sums up my feelings on this sort of combat system. "Half a dozen Nazgul are sitting around the camp fire one night discussing the FA cup and the monetarist economic theory, when up steps Gandalf the Grey and challenges them to mortal combat. What happens: 6 Nazgul do the old fool over – Right? Wrong – the Nazgul line up one at a time, fight him like gentlemen and die bravely, thereby proving that Nazgul are Englishmen or the game system is wrong". (N.B. quote from memory!) The combat system also lacks colour. The same CRT is used irrespective of whether the characters are fighting with swords or magic. Magic tokens only act as die roll modifiers etc. Combat can take a while to resolve and is tedious as the only skill involved is the ability to throw dice. In fact the whole game lacks colour. Players have identical forces and identical victory conditions. I can't see this appealing to the involved fantasy gamer.

Overall: 6 **John Lambshead (Ealing Games Group)**

DRA'K'NE STATION

Judges Guild – £3.50

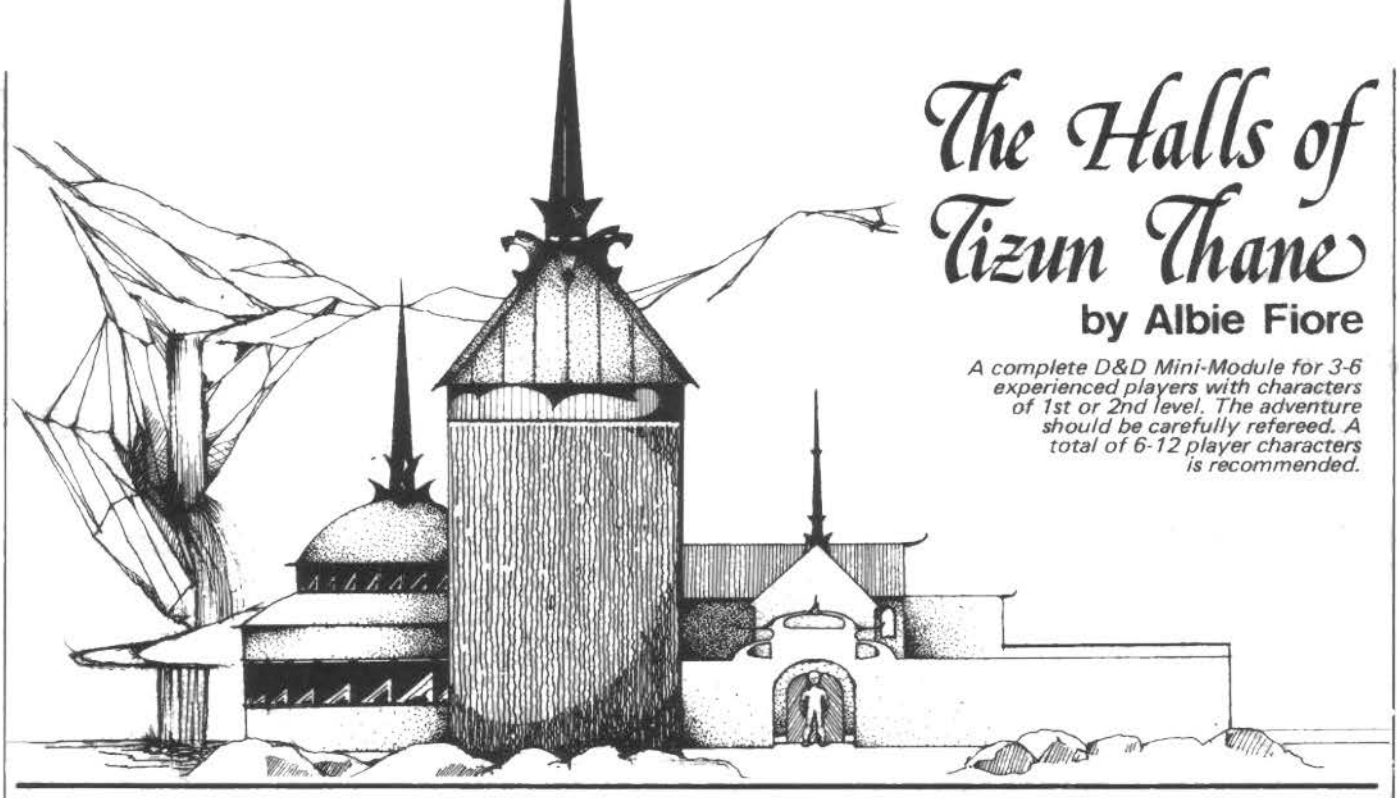
Following the release of general playing aids for GDW's *Traveller* rules, JG (and specifically, Bill Paley) have now put out their first attempt at a complete adventure. It seems to be mainly free of the misprints and ambiguities that occasionally plague this type of production; the only comment I had in this respect was the fact that one had to decipher the composition of the adventuring party from a short piece of narrative. Surely the player-characters deserve their own short section? Anyone who has read the *SABLE ROSE AFFAIR (WD 17)* will realise that I am firmly in favour of giving as much information as possible in the introductory sections to cut down on preparation time and allow referee and players to get into the game with a minimum amount of paperwork. On this score, *Dra'K'ne Station* is rather weak.

Most of the 60 pages of text are taken up with descriptions and floor plans of the station, the remainder being introduction and referee's notes on playing the adventure. Only one scenario is given, but the notes give some guidance on other uses of the material. It should be possible to fit this adventure into almost any *Traveller* campaign, even those set in a 'human-only' background.

As for playing *Dra'K'ne Station*, a play-through reveals this to be an interesting example of the problem-solving type of adventure. The sheer size of the station, and, once the initial vigilance has worn off, the seeming harmlessness of much of its contents encourages laxness with possibly fatal failures to identify dangers where they do occur. The dangers are by and large logical, and many may be foreseen by the careful, thoughtful player who will be rewarded with survival and bringing home the fruits of his investigations.

This is therefore a good effort in a new field, and I look forward to seeing further adventures from the JG stable. Please, though, a little more information and clarity in the introductory sections.

Overall: 8 **Bob McWilliams**



The Halls of Tizun Thane

by Albie Fiore

A complete D&D Mini-Module for 3-6 experienced players with characters of 1st or 2nd level. The adventure should be carefully refereed. A total of 6-12 player characters is recommended.

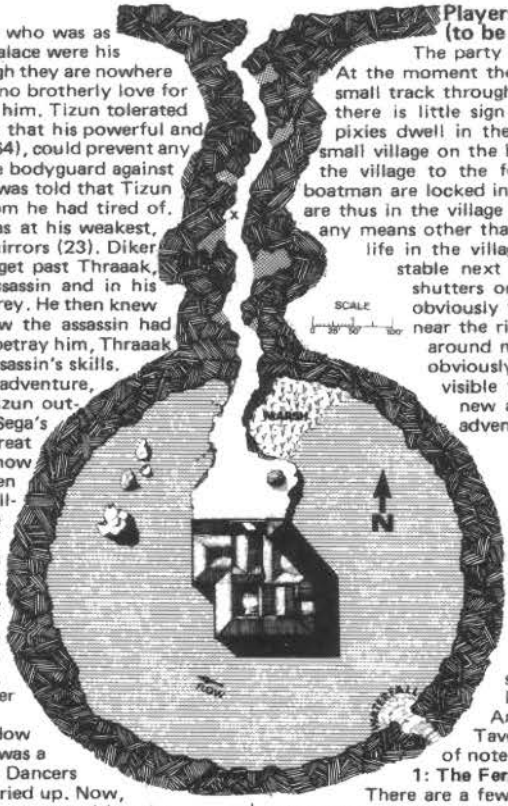
Background (for DM only)

Tizun Thane was a high level evil magic user, who was as cruel as he was cunning. Also sharing Tizun's palace were his brother, Diker, and his half-brother, Sega, though they are nowhere near as powerful as Tizun. However, they had no brotherly love for him and were constantly plotting to overthrow him. Tizun tolerated this with condescending amusement, confident that his powerful and constant bodyguard, Thraaak — a gu'en-deeko (64), could prevent any threat from them. Sega devised a plan to use the bodyguard against Tizun. An assassin was hired to slay Tizun, he was told that Tizun intended to slay them both and Thraaak, whom he had tired of. The assassin was also informed that Tizun was at his weakest, when transporting through one of the magic mirrors (23). Diker and Sega knew that the assassin would never get past Thraaak, but this was intended. Thraaak killed the assassin and in his normal manner, (64), devoured the brain of his prey. He then knew what the assassin had been told, but not how the assassin had come to know it. Believing Tizun was about to betray him, Thraaak decided to kill Tizun with his newly acquired assassin's skills. As they returned through a mirror from an adventure, Thraaak struck silently from behind, killing Tizun outright. He then devoured Tizun's brain. But now Sega's plan went awry. Thraaak absorbed Tizun's great knowledge and it drove him insane. Thraaak now believed himself to *be* Tizun Thane. Since then he has roamed the palace, dressed in Tizun's ill-fitting robes, insane with power and grief, as he now knows that Tizun had no intention of killing him. He has proved too powerful for Sega and Diker, so they lure adventurers to the palace, hoping that the will do battle with Thraaak, and so deplete his spells, to weaken him for them. It is Diker who places the scrolls in the backpack of the body in the ravine. The two half-brothers now no longer trust each other, and each would aid in destroying the other, after Thraaak has been dealt with.

Also in the palace is the Temple of the Shadow Dancers (39). Tizun always ensured that there was a live human sacrifice to keep the Shadow Dancers appeased, but since his demise, the supply has dried up. Now, during the night, the Shadow Dancers roam free, terrorising the local population, especially in the nearest village, Cahli, where Diker sometimes sends men for supplies.

DM's Notes

1. The level or number of Hit Dice along with ability scores of monsters are given for the DM to roll hits and award bonuses depending on whether Advanced D&D or Basic Rules are being used.
2. MM denotes the monster is described in TSR's *Monster Manual*; WD denotes a monster from the indicated issue of *White Dwarf*.
3. Important points are noted, it is left to the DM to complete the descriptions of rooms, other travellers, villagers, etc. Numbers in brackets are cross-references to other rooms.
4. The walls of the palace are of smooth stonework.
5. Remember, not all monsters are hostile. The main characters must be played with care, remembering the storyline, above.



Players' Introduction (to be related by the DM)

The party have been travelling east in search of adventure. At the moment they are riding (they all have light horses) along a small track through a thick forest. The forest is unnaturally quiet, there is little sign of wildlife, though there are indications that pixies dwell in the forest. It is approaching dusk as they reach a small village on the banks of the river Asro. The party ride through the village to the ferry landing, only to find that the boat and boatman are locked in the boathouse, having closed for the day. They are thus in the village by the river (which is too dangerous to cross by any means other than the ferry); the sun is setting. The only sign of life in the village comes from the Ferryboat Tavern and the stable next to it. A few villagers can be seen closing the shutters on their houses. The main trade of the village is obviously timber from the forest, as there is a woodyard near the river, and wood carvings, pieces of bark, etc. lie around most houses, which are curiously built of stone, obviously carried at great pains from the mountains visible to the south. The houses are all comparatively new and have strong doors and metal shutters. The adventure is now ready to start.

DESCRIPTIONS FOR THE DM

The Village of Cahli

The village is shown on the map opposite. The buildings are all made of stone with metal shutters as the old wooden buildings proved no defence against what the villagers call the Night Things which have been marauding in the woods for the last six months (the Shadow Dancers, see 39). Many villagers have been slain, and now at nightfall the frightened villagers lock and shutter themselves in their homes. Any villager will advise the party to stay in the Tavern overnight and not venture out. The buildings of note in the village are:

1: The Ferryboat Tavern

There are a few villagers in the tavern, quietly finishing drinks whereupon they will scuttle home. There are also a few travellers, who like the players, have been forced to stay overnight. Rooms are cheap. As the sun sets, the landlord will lock and bolt the doors and pull the shutters closed and fix them with heavy iron bars. He is quite genial and will tell the players the following:

> That the players should retire to their rooms and not, on pain of death, open their shuttered windows because of the Night Things. (This should be stressed, as the party could well be killed if they do. Should they be foolish enough to ignore this advice, it is 100% certain that they will see dark shapes in the woods and that one will come to the tavern and climb up to their open window.)
>
> A magic user named Tizun Thane lives to the south. The path that runs south out of the village leads there. Tizun used to come regularly to the village, but hasn't been seen for six months. The Night Things first appeared shortly after, and also come up from the south.

Tizun Thane's brother, Diker, has sometimes sent men to the village for the supplies in the last six months. Nothing has been said, but the indications are that something has happened to Tizun Thane.

The Halls of Tizun Thane are rumoured to be littered with treasure.

The daughter of a merchant in a nearby town has been missing, presumed dead for over a year; but the merchant is still offering a reward to anyone who recovers her.

The villagers would reward anyone who could put a stop to the marauding of the Night Things. They could muster 2000g.p. towards this.

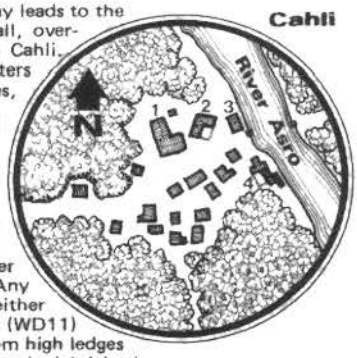
When the party retire to their room, the landlord will lock them in. He explains that he has done this because, if they do open their window, the Night Things will not be able to get beyond their room.

2: The Stables
These are run by a deformed cripple, the victim of an accident while tree felling. He will gladly stable the party's horse for a small fee, but will tell them that they can't get the horses back before daylight as he will be locking up because of the Night Things. He will recommend that they stay overnight in the Tavern. Once the horses are stabled, he will lock up and bed down in the stable.

3: The Ferry
The boat and boatman are locked up for the night. The boatman will refuse to take anyone across until daybreak. He says this from behind a locked door.

4:The Timber Yard
A large building with a stockade round it. Piles of seasoning timber lay in the yard.

There is also a trading store in the village, where the party can buy supplies in the morning.



The path that the villagers say leads to the Halls of Tizun Thane, is a small, overgrown track running south from Cahli. The forest is dense. Any encounters in the forest will be with pixies, who may give advice to the party, depending on alignments and whether there are elves present. After two hours ride (it is very important to keep track of the time in this scenario) the party have reached hill-lands at the foot of a cliff. The track leads through a narrow ravine shown on the larger map on the opposite page. Any encounters in the ravine will be either physical projections of berbalangs (WD11) or nandies (4) who will attack from high ledges by hurling rocks. At the point marked 'x' is the dead body of a man in armour who has obviously been killed by a rock from above. He still has some weapons and in his back pack is a roll of parchment bearing a wax seal in which the words 'Tizun Thane' are barely legible. Written on the parchment is "To gain entrance, say to the guard 'Take us to your master.'' There is nothing else of interest on the body. The small shaded areas in the ravine are caves in which men and horses can shelter. The ravine is wide enough for single file only.

The ravine leads into an old volcanic crater filled with water. A waterfall cascades down in the south east, the water flows west quite fast indicating a subterranean exit. The path leads out onto a rocky peninsular with sheer sides dropping 20' to water level. To the east is a stagnant marshy area in which can be seen some giant frogs (MM) and wheeling over some rocky islets to the west can be seen some large birds (bloodhawks -WD2). At the end of the peninsular stands an impressive building, now looking a little unkempt. Nandies (4) can be seen clambering about on the roof. Through the entrance arch can be seen a large figure, apparently a guard of some sort.

THE HALLS OF TIZUN THANE

Wandering Monsters
For any chance encounters in the Halls of Tizun Thane roll on the following table:

D10 ROLL OF: 1-4		5-7		8-9		10	
Monster	% die	Monster	% die	Monster	% die	Monster	% die
Kobolds	1-4	Gnolls	1-6	Nandie-Bear(4)	1-3	Thraaak(63)	1-2
Orcs	5-8	Troglodytes	7-16	Mule	4-9	Evil Adept*	3-6
Skeletons	9-12	Zombies	17-22	Ghouls	10-16	Wight	7-12
Giant Rats	13-16	Fire Beetles	23-28	Huge Spider	16-21	Gargoyle	13-18
Bandits	17-25	Lizard Men	29-34	Neutral Evoker*	22-27	Shadow	19-24
Stirges	26-30	Giant Ants	35-40	Girl**	28-32	Mites (trap)	25-30
Centipedes	31-33	Bug Bear	41-46	Nandies(4)	33-48	Evil Conjurer*	31-36
Goblins	34-36	Hobgoblins	47-49	Berbalangs†	49-64	Girl**	37-40
Sverts	37-40	Giant Bat(17)	50-55	Ogre	65-70	Nandies(4)	41-70
Pixies	41-45	Evil Warrior*	56-61	Rust Monster	71-76	Nandie-Bear(4)	71-76
Mites (trap)	46-50	Girl**	62-66	Giant Tick	77-82	Cutpurse*	77-82
Neutral Warrior*	51-54	Nandies(4)	67-79	Wild Dogs	83-88	Troglodytes	83-88
Berbalangs†	55-65	Berbalangs†	80-93	Stirges	89-94	Harpies	89-94
Nandies(4)	66-79	Bandits	94-100	Bandits	95-100	Giant Scorpion	95-100
Zombies	80-84						
Girl**	85-89						
Giant Ants	90-94						
Fire Beetles	95-100						

Determine number appearing according to strength of party.
* Plus 1st level associates. May be friendly depending on alignments.
** Ex-harem (24-29) girl. 5% chance a houri (WD13). Roll alignment.
† Physical projection only.

Bandits encountered are 80% likely to be former guards. They will only know that: Tizun was slain by Thraaak; of Sega (38) and Diker (59) and that they plotted against Tizun (but not how) and have no love for one another; of the Shadow Dancers (39); and the lay-out and former use of rooms 1—5 and 49, 49a & 49b.

General
The ceiling height of single storey rooms is 15', and 30' in double height rooms. The upper section of a double height room is denoted by the number on the plan being underlined. The courtyards are all open. Walls are of smooth stone. Doors with a short bar through the centre have a heavy metal bar that can be used to bar the door shut from the room side. The only time that they are barred is at nightfall to prevent the Shadow Dancers (39) from gaining access. Only human occupants of a room will bar the door shut. In most rooms, the sound of Nandies (4) running and chattering on the roof will be heard. All windows, other than those in the tower (61—65), patios, and the high level ones in the various halls, have protective iron bar grids on the outside. The windows in the tower all have heavy metal shutters which can be barred shut.

The titles of the rooms denote their use when Tizun Thane was alive. Brief overall descriptions are given, it is left to the DM to complete room descriptions, describe the appearance of the occupants and to value trinkets, necklaces, silver boxes, etc. according to taste.

1: The Entry Courtyard
A few decorative clay urns lie around in this gravel yard, some are cracked and overgrown with weeds. An iron golem (AC3; 80HP; Att 4—40 + poison breath; can only be struck by +3 magic weapons or better; only affected by magic of electrical nature)(MM) stands guard in front of the main doors. It is instructed to *peaceably* repel intruders, unless the visitors say *'Take us to your master'*, whereupon it will gesture them to stable their horses in 2, and lead them via 3, 5, 18b, to the corpse in 23 where it will leave them and return to its post. It will restrain any who attempt to wander off en route. These were the last instructions to it from Tizun Thane and it is impossible for anyone to countermand them. Any other attempt to gain access to the palace will be peaceably warded off.

2: The Stable
Lined with wooden stalls. Hay on floor, etc.

3: Banquet/Entry Hall
Musty decadence. Dust on every surface, though many footmarks. Large table and many seats. Walls bedecked with tapestries and pennants. At the north end, high on the wall, is a large painting of a wizard (Tizun Thane) dressed in purple robes. The eyes are peepholes through which Thraaak (64) will be watching if alerted by any commotion on arrival or in the building (30% chance). He will not attack unless the painting is fired upon or some other attack is launched. The painting is also a secret door (49).

3a: A small room with narrow secret panels for firing arrows through. Once used to ambush guests. Only access is by a ladder on N. wall leading up to trapdoor in 49. In the room is the long-dead body of an assassin. The skull has been smashed and the brain chewed out. The victim of Thraaak (see Background). On the body: a phial of poison, a +1 sword and 500 g.p.

4: Barracks
Chairs, tables etc. A colony of nandies has torn holes in the roof and set up residence. There are 10—80 present at any time. The colony is headed by a nandie-bear which will be in one of the rooms a — l. The floor is littered with bits of roofing; beams hang down at crazy angles on which the nandies climb and leap; the whole place is a mess.

NANDIE

No. Appearing: 2—12; 10—150 in colony
Armour Class: 6
Movement: 6"
Hit Dice: 1D8
Treasure: J,K,L,M,Q all in lair
Attack: 2 claws (1—2 each) and 1—3 bite.
Alignment: Chaotic neutral
Intelligence: Semi
Monstermark: 2.9 (Level I in 12 levels)

These simian carnivores are found in rocky hill-country or thick forest/jungle, where they can swing through trees, or leap from rock to rock, doubling their normal ground speed. They live in colonies, usually (75%) headed by a mated pair (both with 3D8 and doing 1—4/1—4/1—6 hit points of damage) or a nandie-bear (25%). The colony will have its lair in ruins or a cave complex where there will be an additional 80% of young (1 hit point, 1 attack for 1 point of hit damage). In a secluded corner of the colony will be their 'treasure' hoard, which is a vast pile of glittering shards and objects plus that detailed above.

Outside the colony they are encountered in groups of 2—12. They are rarely encountered more than 1 mile from their colony. If unmolested, there is a 40% chance/3 turns that they will ignore anyone encountering them; a 30% chance/3 turns that they will attack and a 30% chance that they will follow inquisitively. In any of these instances there is a 30% chance/turn that they will screech and chatter to summon other nandies who will arrive at the rate of 1—4/melee round until all the colony are there— the leader(s) are always the last to arrive. They only arrive while the summoning screech is issued. However, nandies will always go to the summons of their leader once the leader has summoned them and there is a 5% chance/turn that they will be summoned away (if a nandie-bear see below for *fear*) if the leader is not on the scene. If encountered in their lair, those present will always screech to summon those that are elsewhere.

Nandies frequently attack by throwing rocks, lumps of wood, large nuts, etc. down from a vantage point if possible.

They make loyal pets if captured and suitably trained by one skilled in animal training. However, tamed ones lose the natural impulse to summon others.

THE HALLS OF TIZUN THANE

A nandie is a 5' tall, black-brown, tailless simian. It can walk and fight on two legs or scamper on all fours. It is an extremely agile climber performing in this aspect as a 10th level thief. Nandies have their own primitive tongue which consists of screeches and chatters — they do this almost incessantly. Their screech to summon others is indistinguishable to all save druids and rangers of at least 4th level who can recognise it as such, even if they have never encountered nandies before.

NANDIE–BEAR

No. Appearing:	1
Armour Class:	5
Movement:	12"
Hit Dice:	5D8+5
Treasure:	See below
Attack:	2 claws (1–6 each) and 1–8 bite plus rending
Alignment:	Chaotic evil
Intelligence:	Low
Monstermark:	86.7 (level V in 12 levels)

The nandie-bear is a loathsome, 8' tall ape-like creature of great power. It appears semi-neanderthal in facial features with baleful eyes, large teeth and shaggy black hair. It can move silently in its natural habitat of rocky hills or forest/jungle, surprising 5/6 of the time. It is a carnivore with a natural preference for human flesh.

A nandie-bear invariably (95%) heads a colony of nandies, where it will laze while the nandies hunt and scavenge for it. The few occasions it ventures from the colony are always in the dead of night. It conducts such forays alone. The only other occasion it will leave the colony is if summoned by the nandies, though it is always the last to answer.

The nandie-bear fights with two claws and a bite with an additional 1–6 rending damage if both claws hit.

Whether encountered in its nandie colony or outside (unless it is not the leader of a colony), the nandie-bear will always issue a terrifying haunting cry to summon any absent nandies which will arrive at the rate of 1–4/melee round. Apart from this summoning cry, the beast is totally silent. The cry can be heard for a radius of 1 mile and is one of the most frightening sounds of the wilderness; dogs, pack horses, mules etc. will panic on hearing it, while all (with the exception of rangers) and their steeds (a ranger's steed gets +1 on save) must save versus spells or be filled with *fear* for 1 turn. Any who fail to save will have the sound indelibly etched on their memory and will automatically be filled with *fear* whenever they hear the cry in the future unless a saving roll of 20 is made. Those who save must still save again in any future encounter.

The beast also emits a powerful aura of evil (detectable by magic), that will cause horses, dogs, mules, etc. to skitter and start if it is approaching (within 400' radius) even if it is concealed.

It has no interest in treasure, but if heading a colony there will be the nandies' treasure as detailed above.

4a–l: Bunkrooms: Scattered in each is an amazing amount of debris, broken beds, tables, twigs, leaves, etc. items of interest to be found: morning star; quiver + 20 arrows; large sack; heavy crossbow; 2 flasks oil; pouch of powdered kobold horn; hand-axe; 7 iron spikes; 2-handed sword; military pick; giant insect legs; small sack; small empty earthenware pot; short bow. Plus, in one of the rooms, the nandies' treasure: everything that glitters and gleams in any way (highly burnished weapons, bits of mirror; shards of glass etc.); silver necklet; 2 gems; 97 mint copper pieces; silver dagger; 168 gold pieces; a gold dragon scale; 4 silver pieces; a silver phial (contains potion of *heroism*); silver hookah; small silver box; small stoppered glass phial (empty).

4m: as 3b but no body.

5: Hall of Audience

Richly decorated, though dusty. Marble floor with sweeping patterns and strange symbols. Heavy purple drapes against E. wall behind a throne on a dais. Throne is of ebony carved with writhing vines and flowers; buds of flowers are carved eyes, inlaid with a light coloured wood. The dots either side of each door mark the positions of standing figures clad completely in plate armour, with shields and swords. They are nothing but suits of armour containing solid stuffing.

6: Servant's Dining Room

Wooden chairs and table all bearing scratch marks; shelving with broken plates etc. on; brooms etc. scattered on floor along with rubbish. The unsavoury smell of putrid food lingers in the room. Amongst the rubbish on floor: garlic; marrow-bone; 27 e.p.; 15 s.p.; wooden club; sword; 3' length of pole obviously broken from a longer one; gold wristband; 50' rope; 3 silver tipped arrows; silver mirror.

Also: 1–6 giant rats (AC7; 1D4; Att 1–3 + disease) (MM)

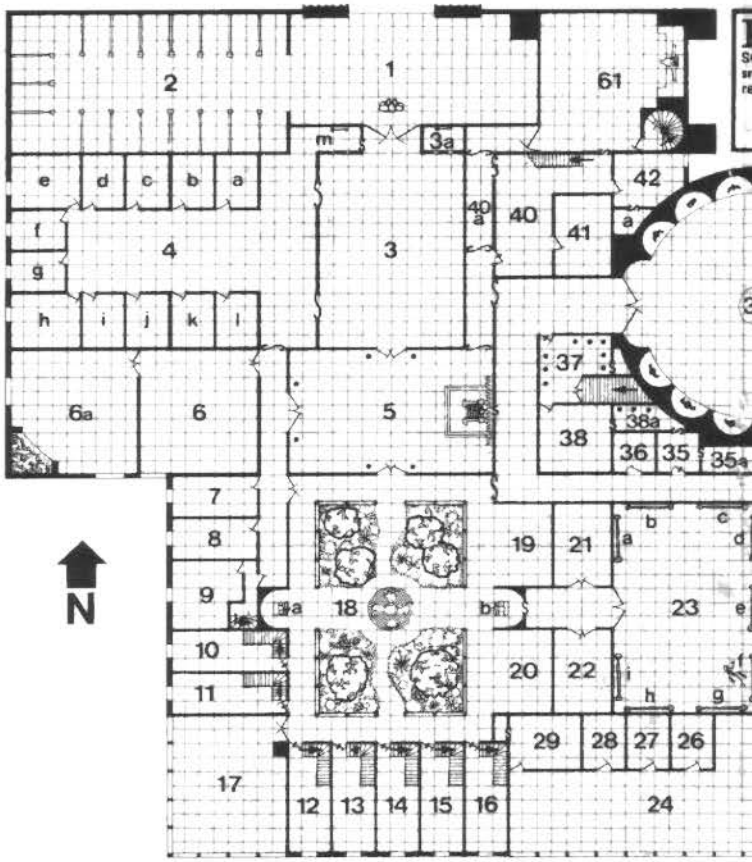
6a: Kitchen: 2–6 giant rats as 6. Strewn with cooking utensils, split sacks and broken barrels leaking flour etc., rotten food, etc. Whole place smells foul. In rubbish: 9 iron spikes; composite bow; 2 empty water skins; 62 c.p.; 1 wooden stake and mallet; light crossbow; 5 e.p.; 49 g.p.

Large stone cooking hearth in SW corner, filled with ashes and half burnt logs. Secret compartment in side of fire place contains wooden box in which are 569 g.p. and 2 gems.

7–9 & 45–48: Servants Quarters

All were bedrooms, except 9 — a lounge area — and 48 — a storeroom. Most furnishings are now wrecked. Rooms are now occupied by a tribe of trogolodytes (AC5; 2D8; Att 1–3/1–3/2–5 + revulsion odour) (MM) and their pets, who have tunnelled up to the surface world. In each room:

7: 1–3 troglodytes: 216 g.p.



Ground Floor

8: 1–3 giant ants (AC3; 2D8; Att 1–6) (MM)

9: 1–6 troglodytes; 315 g.p. Part of the floor is missing. A tunnel leads down following a fissure in the rocks below. This leads deep below to the *Troglodyte Caverns*, a scenario for the DM to develop, if it is desired to extend the adventure.

45: 1–3 giant ants.

46: 1–4 troglodytes, one is a leader type with 3D8 hits; 527 g.p.

47: 1–4 fire beetles (AC4; 1D8+1; Att 2–8) (MM). Under a loose floorboard is the old head servant's savings of 1,258 g.p.

48: Bedding stores relatively unscathed. Piles of blankets, sheets etc. infested with human fleas.

10–16a: Guest Wing

All are guest bedrooms, the lower were for aides, the upper (a) chambers for their masters. The lower rooms all have wooden beds, horsehair mattresses, plain wash stands and bowls etc. The upper chambers have the same except plusher. There is a secret steel shutter in the wall above each window capable of sliding down to seal the window (see 50). The only trace of these are a hairline crack in the upper surface of the each window opening and a faint groove in the cill where they land. There is also a small secret compartment in the ceiling of all rooms (see 50). In each compartment are two small fragile bubbles containing a sleep gas as the spell. The bubbles are so fragile that they shatter on impact with any surface. If a compartment is forced open the bubbles still fall enough to shatter. They may possibly be caught unbroken by someone with 18 dexterity, but even then there is only a 15% chance of success. In the upper rooms there are floor to ceiling mirrors — the secret doors. The mirrors are one way, viewing into the rooms from 50. Any adventurers holing up in one of these rooms for the night will probably fall prey to Diker Thane (59).

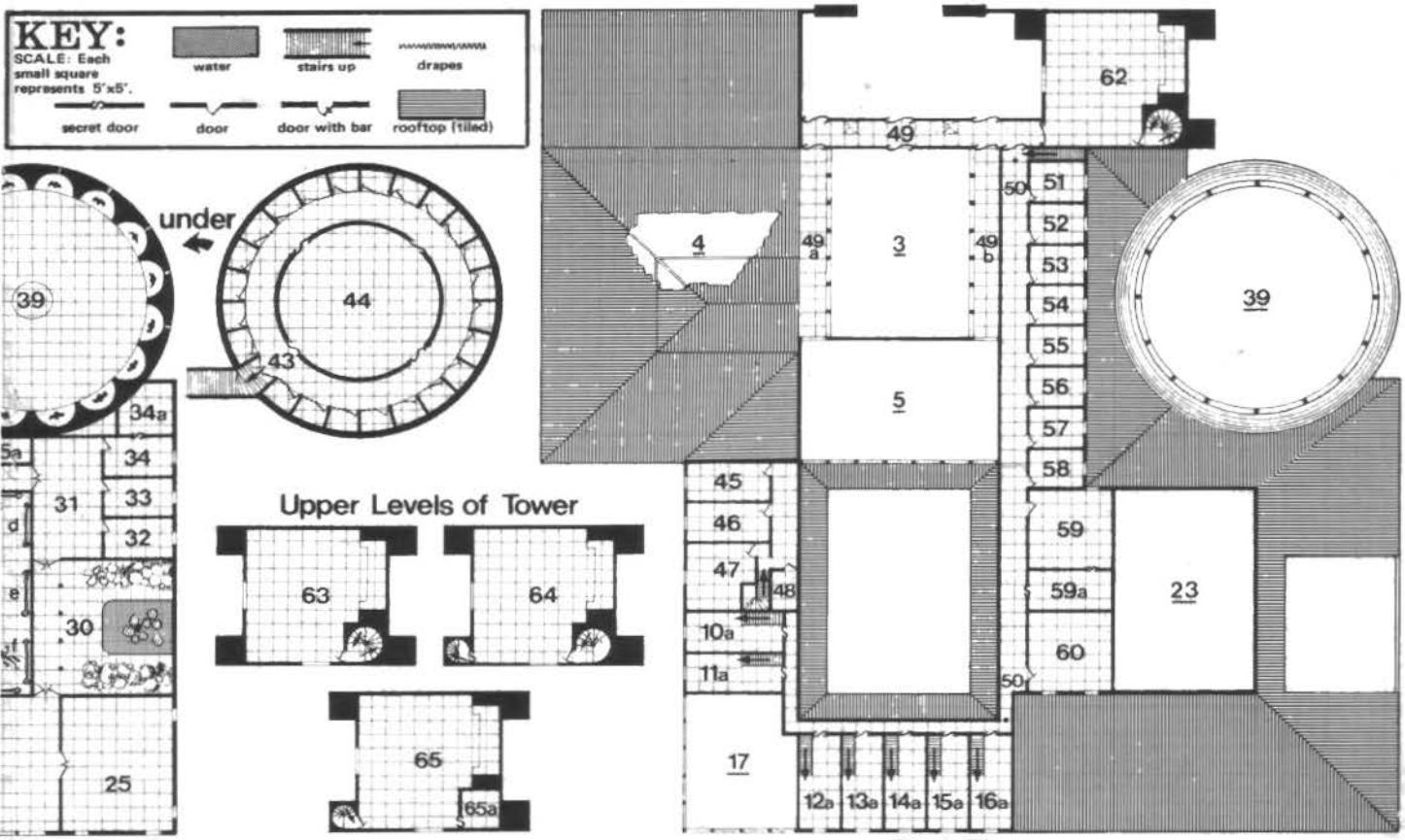
In the rooms at the moment:

10–10a: 11 goblins (AC6; 1D8–1; Att by weapon) armed with sword, mace or hammer. They have on them 389 g.p., 125 s.p., 89 c.p. a small gold ring, and a parchment as found in ravine. They are emissaries come to meet with Tizun Thane and are at the moment debating what they should do having found him slain.

11–11a: Empty

12–12a: The barred grids are missing from the windows. 1–6 stirges (AC8; 1D8+1; Att 1–3 plus drain blood, attack as 4 hit dice monster) (MM). 2 dead bodies on floor, both have possessions; one has sword; 50' rope; hammer; spear; 32 c.p.; 108 g.p. the other has: belladonna; pot of honey; steel mirror; *crystal ball* with *clairaudience* only (half normal values, including E.P.); 112 g.p.

13–13a: In the corner of 13a, nestling on a ripped up mattress is Tizun Thane's pet carbuncle (AC2; 1D8; Att nil; empathy, telepathy and prophecy) (WD8) a fine specimen worth 2000 g.p. (Play wisely — it only attracts wandering monsters as a last resort — to test the morale and loyalty of the party to the limit). It will never portray events contrary to the nature of the subjects in the telepathed pictures; due to its empathy it knows their alignments. It knows every nook and cranny of the palace, including the main treasure but is unlikely to reveal this.



14—14a: Empty, but still inside the partly ripped mattress downstairs is a small pouch containing 5 g.p.
15—15a: Empty
16—16a: Empty

17: Guest Patio
Embroidered cushions, tapestries, small rosewood tables, etc. Two silver hookahs on tables with a small silver box (empty) and a small onyx box containing dried Cagayan Sable black lotus leaves. Anyone smoking this will go into a catatonic trance for 2 turns during which an ethereal ghost like image will separate from their body. This 'ghost' is in full mental communication with the smoker at all times and is controlled by him. It can fly at 24" and can ooze through small openings. It cannot pass through solid material including water; be affected by magic; be harmed; or carry anything; it merely observes. Towards the end of the 2nd turn it will be drawn inexorably back to the smoker, who, on its return, awakens. Should it be prevented from returning (e.g. imprisoned in an airtight cell) the smoker will remain in a catatonic trance until it does, withering at the rate of one ability level per month until 0 is reached. He is then dead. A *wish* only will revive him but he is then compelled to liberate and then unite with his 'ghost' (he is aware of its location) scorning any other actions, apart from food and rest, until this is accomplished when he will return to normal. There is enough in the box for 2 smokes.

Roosting in the shadows under the roof are 2—12 giant bats (AC8; 1D4; Att 1—2, highly manoeuvrable fliers — anyone of dexterity less than 13 who fires a missile at a flying bat does so at —3). On the floor are 4 bodies: A) chainmail; 63 g.p., battle-axe; short bow; animal pelt worth 1—50 g.p.; B) 61 s.p., steel mirror; C) chainmail and shield, 67 g.p., composite bow, 2 arrows; D) chainmail and shield, 80 s.p., morning star, 24 e.p., hand-axe.

18: Cloistered Courtyard
Overgrown, shrubs and trees. Fountain in centre fed by natural spring, and drains back down to crater. Water is warm and pure. There is a 50% chance there will be 2—12 nandies screeching in the trees. 'a' is a statue of a warrior with sword aloft. 'b' is as 'a' except that pulling the sword arm down opens the secret door behind. The iron golem (1) will do this when ushering the party in.

19 & 20: Open Lounges
Both have embroidered cushions, low tables and brass hookahs. A small wooden box beside the hookah in 20 contains dried leaves of Umrissian 2nd grade black lotus which will enable the smoker to fight at +1 to hit and +1 damage for 1 turn. There is enough for two smokes.

21 & 22: Meditation Rooms
Last used as junk rooms. Walls have mystic murals on but rooms are full of old, cobwebby bits and pieces.

23: The Hall of Mirrors
8 huge mirrors (a—i) adorn the walls. Each is in an elaborately carved frame. 'f' is shattered. In front of it lies the long-dead corpse of Tizun Thane, now just a skeleton, still clad in purple robes, and lying face down, feet towards the mirror. The skull is caved in; there is no trace of the brain. One hand is concealed beneath the body, on this is a ring (see below). Stitched in to the lining of the robe is a scroll with two *levitation* spells on it. It is old — even Tizun had forgotten it was there. There is solid wall behind all the mirrors, the mirrors reflect as normal unless the viewer is wearing the ring from the body. The ring is gold with a zig-zag bright green line running round it. It enables the wearer to view, and transport through the mirrors. The wearer will see no reflections, but instead will see a scene from another scenario (e.g. in 'a': a deserted, ruined wharf in an underground cavern — the *Lichway* in *WD9*; in 'b': a ring of standing stones around a tranquil pool — *Pool of the Standing Stones* in *WD12*; etc. It is left to the DM to fit the scenes to the scenarios he has available. The scene need not be of the entrance, it may even be of one inside a dungeon.) Anyone wearing the ring can step through the mirror into the scene viewed in it. The point of return to the mirror will be visible to the wearer as a shimmering silvery area from that side through which he can return to the Hall of Mirrors — emerging from the mirror. The ring can pass through on its own i.e. it may be thrown through.

24—29: The Harem
Lavishly furnished but now dingy. All but one of the girls (29) has fled. The girls on the wandering monster tables are ex-harem girls — none of them is the merchant's daughter. While in this area there is a 10% chance/turn that Diker and 1—6 men (51—60) will come.

24: Patio: large silk cushions, empty wine jugs, etc. The door to 29 is heavily padlocked on outside. (Key in 59).
25: Master Bedroom: 3—6 bandits (working down list from top) ex-members of Tizun Thane's guard, now thrown in with Diker Thane (59), wearing chainmail and shield, all armed with swords. They are there to guard the girl in 29. The bandits are:

Name	Al	Level	S	I	W	D	C	Ch	Carries:
Brazuro	C.N.	2	15	12	8	12	14	13	116 g.p.
Atama	C.N.	1	14	8	10	9	9	9	24 g.p.
Ignall	C.N.	1	11	9	10	10	14	13	32 g.p.
Jude	C.N.	1	14	12	5	7	9	12	18 g.p.
Karmell	C.N.	1	12	14	11	10	11	11	12 g.p.
Margen	C.N.	1	14	13	13	15	8	8	49 g.p.

They know nothing of what transpired with Tizun Thane, but they know of Thraaak (64).

In the corner of the room are some bamboo flutes and a lute type instrument.

26 & 27: Bed/Chambers: Empty
28: Bed Chamber: Ogre eunuch (AC5; 4D8+1; Att 1—10) (MM). Former harem guard who has stayed voluntarily to protect girl in 29 for whom he has a dog-like devotion and loyalty. Will berserk should anyone cause her physical injury. Diker Thane allows him to stay to ensure that none of his men injure her. He has 562 g.p. buried under loose stone slab in floor.

THE HALLS OF TIZUN THANE

29: Bed Chambers: Harem girl named Izis, 18 charisma, still dressed in harem clothes though she is a 2nd level thief — dexterity 15. Diker has kept her here against her will (though the ogre in 28 doesn't know this, to him she is still doing her job) to consort with his men. She is Neutral and would be grateful to any who aid her to escape. She knows that the merchant's daughter was killed in the forest by the Shadow Dancers (39) which she also knows about. The merchant will give half the reward for the news of his daughter. In the secret compartment in the W. wall, Izis has concealed items she has stolen from Tizun Thane, and Diker's men. They are all tied up in a bundle of silk: 207 g.p.; a scroll with the spells of *magic missile, hold portal* and *invisibility* (3rd level); 7 arrows of berbalang slaying which will kill the berbalang if they hit either the berbalang or its projection. They are +1 to hit either. Izis knows what the arrows are. She may give some or all of her possessions if a party need persuading to rescue her.

30: Open Courtyard
A covered walkway runs along the W. side. There is a pool, almost completely covered with large water lily leaves. The shrubs and flowers are overgrown with weeds. In the 15' deep pool are two lizard men (AC5; 2D8+1; Att 1–2/1–2/1–8). Their treasure is concealed in large clutches of bubbles adhered to the underside of four large lily pads in the centre of the pool. It consists of: 429 g.p.; a+1 sword; a blue-gold, streaked ring *(ring of free action)*. The lizard men will generally (70%) avoid contact unless their treasure is located.

31: Guard Hall
Deserted. N. wall decorated with various weapons, crossed swords & halberds etc.

32–34 Eunuch's Rooms
Contain bed, table etc. all plain.

32: Empty
33: On the floor are five bodies carrying: A) chainmail; shield; 78 s.p.; short bow; 7 arrows; sword; wolvesbane; B) chainmail, wine skin; lantern, large sack, sword; C) plate mail; hammer, 32 e.p., 73 c.p., fur pelt worth 1–100 g.p., sword; D) plate mail, 2-handed sword, mace, small sack, 100 g.p.; E) chainmail, shield, torch, 42 copper pieces, garlic bud, gem, sword. They were dumped there by Sega Thane to be activated at a later date.
34: Some pets of Sega Thane: 1–6 green gremlins (AC7; 1D8; Move 9"; Att 1–3/1–3/1–6 plus *fear* — save as versus spell or flee for one turn) which are impish, long limbed green, leathery creatures that are equally at home climbing across walls and ceilings as they are on the ground. They have a horrible visage with vampire like fangs and drooling lips. Their bite only can instil *fear*, their other attacks are with claws. They collect all sorts of odds and ends.
34a: The green gremlins 'treasure': the most amazing collection of bric-a-bric the party will have ever seen including: mummified human legs and arms; 2 dragon eggs; door handles, a 1'6" long wooden tube of 1" diameter; door handles; assorted weapons; 2 picture frames; wooden cross; a shepherds crook; etc. (have fun dreaming up odd items) plus *ring of thievery* (10% to anybody wearing it to pickpocket); 145 g.p.; gem; 31 c.p.; 87 s.p.; gold necklet; 2 *rust arrows* (have red flights with runes on, will rust any armour they strike — except magic armour — as if affected by a rust monster).

35–38: Sega Thane and his Minions.
35: 4 zombies (AC8; 2D8; Att 1–8)(MM)
35a: Chest. Locked — trap set by lock, anyone interfering with the lock will cause a poison tipped spike to flick out beside it. Sega Thane has key (38).
36: 13 large animal bones spread about on floor. A green, harmless lichen with tiny pink mould spots is growing on the bones. The bones are of varying sorts — skull, forelegs; vertebra etc.
37: Sega's Guardroom: The dots mark the position of standing figures with swords and shields, clad completely in plate mail with visors down (as in 5), except that these contain skeletons (AC2!!; 1D8; Att 1–6) (MM) under the command of Sega Thane (38). They activate if commanded or interfered with. The large double doors to the E. are elaborately carved. The secret compartment in the E. wall contains a large ring of keys hanging on a hook. These are the keys to the cells in 43.
38: Sega Thane's Chamber: Macabrely furnished. Door to 37 has secret spy hole. Tizun Thane's half-brother Sega is a tall figure swathed in black robes under which can be seen the glint of black plate mail. A large black hood covers his head and shadows his face — in the shadow only two gleaming eyes are visible. The clasp of his cape is a small gold skull. He wields a black 2-handed sword with a gem in the hilt. He is a 2nd level *Necromancer* (a sub-class developed by Lew Pulsipher and as yet unpublished). However, he has the following powers (usable once per week):

Control Undead — the 1–8 skeletons in 37.
Speak with Undead — as *speak with dead* but only with animated undead.
Animate Dead — as cleric spell (but must not exceed 8 already controlled). Cannot re-animate undead slain.
Evil Eye — victim must save versus paralysation or become paralysed for 6 turns.
Curse — on dying he may curse his killer. His curse is "may you never refuse combat and always fight to the death!

He is chaotic evil, has 8 hit points, fights & saves as 2nd level fighter and has characteristics of: S15; I17; W14; D10; C12; Ch 17. In a side pouch he carries the key to the chest in 35a, 52 p.p. and a gem. In a secret compartment in the floor is a chest containing 2,679 g.p. 3 gems and a book — the *Tome of Leadership and Influence* (+1 to charisma on reading). Sega is considered by many to be mentally unstable, he is a loner.
38a: Trap: The dots mark the positions of 3 armoured figures as in 37 but these contain solid stuffing. If any of them is knocked over (they are delicately balanced) the southernmost 5' wide strip of flooring of the entire length of the room swings down dropping any on it down a chute, which ramps slightly to the south of east and comes out 10' below water level (the last 10' of the ramp is water filled) in the part of the lake outside room 33.

39: Hall of the Shadow Dancers
Each niche contains a 12' tall, elegantly slim, black ebon statue. The statues are in various poses, but all look as though they are performing some kind of ritual dance. They are made of a magical stone and cannot be defaced or broken in any manner. In the centre of the hall is a circular blood-stained altar with chains and manacles set into the stone.

At night, as the moonlight shafts in through the upper openings, the statues come alive as the moonlight hits them. Obviously not all will activate at the same time, and on cloudy nights only some may come alive. The DM should roll on the *Weather Tables* in this issue's *Treasure Chest* to determine the weather for the night. This is also the reason why the DM should keep careful track of the time and make sure that the players are aware of the time as well, with little reminders in the description of other rooms (e.g. the room is partly in shadow as the sun is low in the sky behind the lip of the crater).

The Shadow Dancers, when alive move at the rate of 18" in a curious, elegant skipping gate, hence their name. They are the 'Night Things' that have terrorised the villagers of Cahli. They can climb as a 10th level thief. When alive they are AC –5, 3D8, two 1–6 claws and a 1–8 bite, being creatures of magical origins they are immune to all magical *attacks* other than magic weapons. They 'live' only to shed human blood in the service of some dark lord of the lower planes.

40–42: Personal Servant's Quarters
40: Lounge: tables, chairs etc. A trap is set on the stairs — a weighted net is concealed above and can be released by the guard at N. end of 50.
41: Bedroom: Bed etc. empty
42: Bedroom: Bedroom now used as storeroom by Diker Thane's men (51–60). As well as beds etc. there are: large kegs of wine and water, large sacks of flour, beans etc., keg of oil, 3 swords.
42a: Empty, but there is a trapdoor in the floor under which steps lead down under 42 to the boathouse which is the same size as, and directly under, 61. There is a large rowing boat (seats 12) in a water filled channel leading to the E. wall. There is a large secret door in that wall to allow the boat out into the lake. There are oars, fishing nets etc. stored around the room.

43: Cellblock
All cells are empty. But there is a 50% chance there will be 1–6 berbalangs (projections) (see 44) in the area.

44: Torture Chamber
Torture implements, braziers, etc. There are 22 berbalangs (AC6, 1D8, Att 1–4/1–4/1–6. 'physical projection') (WD11) of which 1D6 + 4 are in a trance. They are allies of Sega (38).

45–48: Servant's Quarters (see 7–9)

49: Secret Passage
A passage that opens for attack on lower rooms. The central secret door in the S side is the painting in 3. The eyes are peepholes to look out. It is from this vantage that Thraaak (64) will watch arrivals and departures, only revealing himself to attack if molested in some manner e.g. someone fires an arrow at the painting and hits it, the arrow going through the canvas. The two trapdoors marked open to iron ladders leading down to 3a or 4m.
49a & 49b: These are areas of flat roof from which Tizun Thane's guards fired arrows when ambushing guests in 3.

50: Corridor
The two dots mark the position of guards of Diker Thane. They will be two of the men from 51–58 (roll die to determine who is on guard at any time). The 5' wide section running to the south and then west, then north, is directly under the sloped roofing running down over the cloisters. Chinks of daylight are visible and nandies (4) can be heard scampering across the roof. The secret doors to 10a–16a are all one way mirrors viewing into the rooms. Beside each is a silver button. If this is pushed the gas bubbles (see 10–16a) are released in both the upper and lower chambers corresponding to that button, the secret shutters to the windows also slide down. (This is how Tizun acquired sacrifices for the Shadow Dancers.) Pushing the button a second time, lifts the shutters and closes the ceiling compartment. Diker will use this method to capture any party that stays the night in these rooms, otherwise he will not bother.

51–60 Diker Thane and his men
All contain bunk, table, chair etc. except Diker's room — 59. The inhabitants are:

Room	Name	Al	Lvl	S	I	W	C	D	Ch	AC	Armed with
51	Churk	C.N.	1	13	14	10	13	10	12	2	Sword
52	Amnor	C.N.	1	15	9	12	9	8	14	5	Mace
53	Vado	C.N.	1	15	9	13	11	11	12	4	Hammer
54	Roker	C.N.	1	11	10	12	12	6	12	4	Mace
55	Duval	C.N.	1	13	9	13	13	7	9	5	Sword
56	Ulgon	C.E.	1	13	11	9	8	7	11	3	Hammer
57	Viga	C.N.	1	14	11	8	11	10	5	5	Hammer
58	Sprago	C.N.	1	13	7	9	16	8	8	3	Mace
60	Beza	C.N.	1	12	17	12	6	12	12	5	Hammer
60	Toku	C.N.	1	12	13	11	11	8	16	5	Sword
60	Agapor	C.N.	2	12	6	12	5	16	13	1	Sword (AC includes +1 shield)

Each will have 1–50 g.p. in their room. Those in 60 will have from 50–100 g.p. each.

59: Diker Thane's Chamber
Plush furnishings etc. Diker Thane would prefer to make a deal with a party even if they initially attack. If he captures them either with net or by sleep bubbles during night, he will tie them up and then make a deal with them. Basically he wants Thraaak attacked and weakened and will free the party to do this, he may even pay them after. Should a party be attacking Thraaak anywhere other than in the tower (61–65a) and he thinks he and his men will turn the tide against Thraaak, he will come to the aid of the party. If the party are on the verge of defeat, (e.g. have all been *slept*) he will rescue them to prevent Thraaak gaining more power. If Thraaak is successfully dealt with he may enlist their aid against Sega if an opportunity presents itself. He is cunning and machiavellian, he may attack the party if he feels it will benefit him, but it is unlikely. He would prefer to leave them in the hope that they battle with and weaken Thraaak for him. He places the parchment on the body in the ravine to allow adventurers in. There are many parchment rolls and Tizun Thane's seal in his room.

Diker is a 4th level cleric, chaotic neutral, wears plate armour and has a black shield (AC2), 20 hit points, and characteristics of: S 13; I 15; W 15; C 13; D 11; Ch 15. He wields a +1 (to hit and damage) mace. He wears a dark green cape and in a side pouch has the key to 29. He wears a ring identical in appearance and powers to the one on the body in 23. He knows everything about the palace except the location of Tizun Thane's treasure, though he suspects it is in the tower somewhere. His spells are:

2nd level: *Hold Person*
1st level: *Cause Light Wounds, Protection from Good.*

If AD&D rules are being used, the DM should decide which additional spells to use. Hidden in the room is the key to the chest in 59a.

59a: Diker's Treasure: The door to 50 is wired and rings a bell in 59 if opened. In the room against the E. wall is a large chest. It contains 3,539 g.p. and 4 gems. It is locked. The key is in 59.

61–65: Tower of Tizun Thane
All the windows have heavy metal shutters, which are all closed. All rooms are lavishly and ornately furnished. Within the tower, lurking in solitary silence is Thraaak, a gu'en-deeko, insane since he slew his master. He ventures from the tower on rare occasions. He will observe without attacking, unless attacked. He is wracked with guilt and sorrow and believes himself to be Tizun Thane, though lacking Tizun's confidence. If he is not observing from 49, which he will be doing if there has been any commotion, roll a D10: 1 he is in 61, 2 in 62, 3 in 63, 4–10 in 64.

61: Dining Room: Plushly furnished, large fireplace in E wall. A small gold statue of Tizun Thane stands on the mantelpiece.
62: Lounge: Fireplace in E. wall.
63: Library: Tomes on arcane arts etc. none magical. Fireplace in E. wall.
64: Bed Chamber: This is where Thraaak (5D8+12) spends most of his time. He is wearing Tizun Thane's purple robes which have ripped on being forced over his massive frame and a black cape (see below). He appears both fearsome and comic in the ill-fitting garments. He is a gu'en-deeko:

GU'EN–DEEKO

No. Appearing:	1
Armour Class:	4
Movement:	12"
Hit Dice:	5D8 + special
Treasure:	Nil
Attack:	1–8/1–8 plus special
Alignment:	Chaotic neutral
Intelligence:	Low (but knowledge varies)
Monstermark:	Varies

The gu'en-deeko is believed, falsely, by the northern tribes to be a human who has been cursed by the gods and turned into a giant ape-like creature for partaking in cannibalism. It is similar in appearance to a yeti, but is a light grey in colour. It attacks with two powerful hands doing 1–8 damage each. Though it eats most things, its preference is for human flesh, particularly the brain. On devouring a human brain, it gains the knowledge of that person plus one hit point for each level its victim had. It also gains any spells or abilities that the victim had. Skills and knowledge fade after 1 year but not the spells, although once used, a spell is gone, and cannot be relearned in the normal fashion. The hit points gained become permanent additions and are regained on resting etc. if the creature is wounded.

Thraaak is wearing a *Cloak of Displacement* (first attack automatically miss, +2 protection thereafter and +2 on saves versus magic and other attacks) and a larger version of the ring in 23.

He has the following skills at the moment: detect traps etc. as a dwarf and the skills of a 2nd level thief. His assassin's skills have faded.

He has the following spells left:

3rd level: *Fireball, Hold person*
2nd level: *Mirror Image, Phantasmal Forces*
1st level: *Charm, Sleep, Shield, Protection from Good*

When casting a spell he utters a strange laugh – his version of Tizun's laugh when bettering a foe. He knows where Tizun's treasure is though he is unable to reach it – but he will protect it.

65: Workroom: Magical tomes abound, including a *Tome of Clear Thought*. The room is packed with ingredients for potions, phials, pestle and mortars etc. In one phial is a *potion of polymorph self* in another is a *potion of healing*.

65a: Minor Treasure Room: A large chest contains 2,390 g.p. 114 p.p. and 2 gems.

This treasure is a dupe should any ever invade Tizun's Tower. The real treasure is in the roof space above 65, accessible only through a secret trapdoor in the centre of the ceiling 20' above. The ceiling is shaped to follow the lines of the roof above and has beams, rafters etc., as though it were the underside of the roof. In this concealed space is a huge hoard of treasure, gems, jewels and 2 magic items. This treasure is left to the DM's discretion. Also in the space is the final guardian, a Necrophidius (AC2; 2D8; Att 1–8 plus death dance and paralysation) (WD7).

...*Metagaming* have been promising their role-playing system, **The Fantasy Trip,** for a long time now. At last it has arrived, but needs explanation. **In The Labyrinth** is the first Game Master's module. It lets you create worlds and guide characters on adventures. Included are Hero Talents and copiable play-aids. Also needed is **Melee** and **Wizard,** or the expanded modules **Advanced Melee** and **Advanced Wizard** (now available) for magic and combat. **Tollenkar's Lair** is the first ready-to-play labyrinth now available, and provides maps, mapping notes, background, and instructions necessary for a series of adventures . . .

...*TSR* have recently released a brand new role-playing game set in the modern era. Entitled **Top Secret,** it concerns players as agents in a James Bond-type scenario. Two boardgames to be released are **The Awful Green Things From Outer Space** which is a whacky game previously seen in **The Dragon, Knights of Camelot** is a multi-player game based on the legendary Britain of King Arthur . . .

. . . *GDW* have now released their new **Traveller**-size boxed Series 120 games of which **Dark Nebula,** in dealing with interstellar war in unknown space, should be of interest . . .

. . . *FGU* will be releasing another role-playing game later in the year based on the age of piracy. In book format **Skull & Crossbones** will also include a map of the Caribbean and ship deck plans for use with figures . . .

. . . *Excalibre Games* have released a boxed role-playing system entitled **Adventures in Fantasy.** It is written by Dave Arneson, co-author of **D&D** . . .

. . . *Gamescience* will be re-releasing **Empire of the Petal Throne** which was formerly produced by *TSR* . . .

. . . *Judges Guild* continue to flourish as manufacturers of play-aids and adventures for other companies' games. New titles include **The Mines of Custalcon, Tower of Ulission** and **Verbosh** being scenarios for **D&D, The Maltese Clue** and **Temple of Ra Accursed by Set** being scenarios for **AD&D,** and **Hellpits of Nightfang** being a **Runequest** scenario . . .

...*Task Force Games* are to bring out the boxed game of **War of the Worlds,** H.G. Wells' classic novel about Martians invading the earth in 1898...

...*Yaquinto Publications* have just released **Mythology,** a game of Greek gods and heroes. They have also released four titles in their new Album Game range, including **Hero,** a fantasy game...

Next Issue:

OGRE HUNT - a C&S mini-wilderness
JORTHAN'S RESCUE - a Runequest mini-scenario
TREASURE CHEST
FIEND FACTORY
OPEN BOX
MOLTEN MAGIC

TREASURE CHEST

TREASURE CHEST is open for contributions relating to D&D additional rules, character classes, magic systems, objects, tricks and traps etc.

This issue we present a varied selection of Tables on which readers should rattle their dice:

Tables

WHICH HAND?

by Paul Markovitz

A practical method of establishing whether player-characters are ambidextrous, right-handed or left-handed. Use a six-sided die and a twelve sided die. The two dice are rolled together and the table is then consulted as follows:

If the result of the d12 is higher than that of the d6, then the character is right-handed. If, however, the result of the d12 is lower than that of the d6, then the character would be left-handed. If the d12 is the same as the d6, up to 5, then the character can make use of either the right or the left hand but not at the same time. Finally, if the d6 and the d12 both show 6, then the character would be ambidextrous, i.e. the character can use both his hands at the same time, in co-ordination.

d6	d12			
	Right	Left	Either	Ambi-
1	2–12	—	1	—
2	3–12	1	2	—
3	4–12	1–2	3	—
4	5–12	1–3	4	—
5	6–12	1–4	5	—
6	7–12	1–5	—	6

WEATHER

by Barney Sloane

On a given day, determine the weather for the area to be adventured in, by rolling one D20 4 times, and, depending on the season and the climate of the area, you cross-index the numbers rolled, one on each table, to get a general weather condition; wind, clouds, precipitation, and temperature. All is alright, until you happen to roll for instance, fog *and* gale! If you do roll such a suspect result consult the following notes.

Wind: Gale force or higher, in a desert, will automatically signal a sandstorm. Decide upon your own rules for any hapless souls who get caught in one of those! Wind of any strength (bar Calm, of course) will nullify fog, and leave a clear sky.

Cloud: If a *None* is obtained on the Cloud Table, ignore all precipitation unless the temperature is –7 to 2 degrees (see Precipitation). Any desert conditions will contain no clouds, unless a Squall is indicated by precipitation.

Precipitation: Any temperature of –7 to 2 degrees changes all rainfall to snow. Any temperature of 3–8 degrees changes all rain to sleet. The only precipitation which can fall under a clear sky is snow at a *maximum* temperature of 0 degrees C.

If a storm result is obtained for *both* Precipitation, and Wind, consider it a cyclone with all the usual effects. A storm for rainfall, and a Violent Storm for Wind indicates a Hurricane. A Storm condition in precipitation indicates a 35% chance of a Thunderstorm. Druids may summon lightning (via *Call Lightning)* one bolt every 5 minutes in a thunderstorm.

A Squall in a desert will cause a violent 'Flash Flood', which will rush down from the dunes, capable of destroying whole towns in its path.

Temperature: If a Temperature of 3–8 degrees is obtained in an Arctic, or Sub Arctic spring, it may be the beginning of the Thaw. (See Duration of Weather for more on this).

Roll a D20, and having found the climate and season, cross-reference for the result:

WIND

Strength	Season	Arctic	Sub Arctic	Cool Temp	Warm Temp	Sub Tropical	Tropical
CALM 0–1mph	Spring	1–3	1–3	1–3	1–4	1–4	1–5
	Summer	1–4	1–4	1–4	1–5	1–5	1–4
	Autumn	1	1–2	1–2	1–3	1–3	1–5
	Winter	1	1	1–2	1–3	1–2	1–5
BREEZE 2–15mph	Spring	4–5	4–6	4–8	5–8	5–7	10–17
	Summer	5–8	5–13	5–13	6–15	9–17	5–8
	Autumn	2–4	3–5	3–6	4–9	4–10	6–9
	Winter	2–3	2–3	3–5	4–7	3–5	6–13
STRONG BREEZE 16–31mph	Spring	6–11	7–15	9–17	9–16	8–17	18–20
	Summer	9–15	14–18	14–19	16–20	18–20	9–15
	Autumn	5–14	6–15	7–15	10–16	11–16	10–16
	Winter	4–8	4–11	6–13	8–13	6–12	14–19
GALE 32–60 mph	Spring	12–16	16–19	18–19	17–19	18–20	—
	Summer	16–19	19–20	20	—	—	16–17
	Autumn	15–18	16–18	16–19	17–19	17–19	17–19
	Winter	9–16	12–17	14–18	14–19	13–18	20
STORM 61–120 mph	Spring	17–19	20	20	20	—	—
	Summer	20	—	—	—	—	18–19
	Autumn	19	19–20	20	20	20	20
	Winter	17–19	18–19	19–20	20	19–20	—
VIOLENT STORM 121 up	Spring	20	—	—	—	—	—
	Summer	—	—	—	—	—	20
	Autumn	20	—	—	—	—	—
	Winter	20	20	—	—	—	—

CLOUD

Cover	Season	Arctic	Sub Arctic	Cool Temp	Warm Temp	Sub Tropical	Tropical
NONE	Spring	1	1	1–2	1–3	1–4	1–5
	Summer	1–3	1–3	1–3	1–6	1–7	1–6
	Autumn	1–2	1–2	1–2	1–4	1–5	1–5
	Winter	1	1	1	1–2	1–3	1–4
1/8th	Spring	2–4	2–4	3–6	4–7	5–7	6–9
	Summer	4–6	4–6	4–6	7–11	8–10	7–9
	Autumn	3–5	3–7	3–4	5–7	6–8	6–9
	Winter	2–3	2–3	2–4	3–5	4–6	5–7
2/8th	Spring	5–6	5–9	7–9	8–11	8–10	10–14
	Summer	7–10	7–9	7–10	12–16	11–14	10–12
	Autumn	6–8	8–10	5–7	8–9	9–11	10–11
	Winter	4–5	4–5	5–6	6–8	7–10	8–9
3–4/8th	Spring	7–13	10–15	10–14	12–17	11–16	15–17
	Summer	11–15	10–17	11–15	17–19	15–18	13–14
	Autumn	9–13	11–15	8–11	10–14	12–15	12–15
	Winter	6–7	6–8	7–9	9–11	11–14	10–15
5–6/8th	Spring	14–17	16–18	15–18	18–19	17–18	18
	Summer	16–18	18–19	16–19	20	19	15–16
	Autumn	14–17	16–18	12–16	15–18	16–18	16–17
	Winter	8–10	9–11	10–15	12–16	15–16	16–18
7/8th	Spring	18–19	19	19	20	19	19
	Summer	19	20	20	—	20	17–18
	Autumn	18–19	19	17–18	19	19–20	18–19
	Winter	11–17	12–17	16–17	17–18	17–18	19
ALL	Spring	20	20	20	—	—	—
	Summer	20	—	—	—	—	19
	Autumn	20	20	19	20	—	20
	Winter	18–20	18–19	18–19	19	19	20
FOG	Spring	—	—	—	—	20	20
	Summer	—	—	—	—	—	20
	Autumn	—	—	20	—	—	—
	Winter	—	20	20	20	20	—

TEMPERATURE

Temp.	Season	Arctic	Sub Artic	Cool Temp	Warm Temp	Sub Tropical	Tropical
–7–2C	Spring	1–18	1–16	1–6	1	—	—
	Summer	1–16	1–13	1–2	—	—	—
	Autumn	1–19	1–14	1–2	—	—	—
	Winter	1–20	1–18	1–5	1	—	—
3–8C	Spring	19–20	17–20	7–15	2–4	—	—
	Summer	17–20	14–18	3–4	1	—	—
	Autumn	20	15–18	3–4	1–2	—	—
	Winter	—	19–20	6–12	2–4	—	—
9–15C	Spring	—	—	16–20	5–15	1–4	—
	Summer	—	19–20	5–13	2–12	1–2	—
	Autumn	—	19–20	5–14	3–14	1–11	—
	Winter	—	—	13–19	5–20	1–22	1
16–22C	Spring	—	—	—	16–20	5–15	1–15
	Summer	—	—	14–20	13–19	3–15	1–13
	Autumn	—	—	15–20	15–19	12–20	1–15
	Winter	—	—	20	—	13–20	2–15
23–28C	Spring	—	—	—	—	16–20	16–20
	Summer	—	—	—	20	16–19	14–18
	Autumn	—	—	—	20	—	16–19
	Winter	—	—	—	—	—	16–19
29–30C	Spring	—	—	—	—	—	—
	Summer	—	—	—	—	20	19
	Autumn	—	—	—	—	—	20
	Winter	—	—	—	—	—	20
31C up	Spring	—	—	—	—	—	—
	Summer	—	—	—	—	—	20
	Autumn	—	—	—	—	—	—
	Winter	—	—	—	—	—	—

PRECIPITATION							
Volume	Season	Arctic	Sub Artic	Cool Temp	Warm Temp	Sub Tropical	Tropical
NONE	Spring	1–2	1–4	1–7	1–8	1–11	1–8
	Summer	1–4	1–6	1–9	1–10	1–13	1–10
	Autumn	1–2	1–5	1–6	1–9	1–12	1–9
	Winter	1	1–3	1–5	1–7	1–10	1–9
DRIZZLE	Spring	3–7	5–10	8–13	9–13	12–15	9
	Summer	5–10	7–12	10–12	11–14	14–16	—
	Autumn	3–6	6–12	7–13	10–13	13–15	10–13
	Winter	2–4	4–6	6–8	8–14	11–13	10–13
RAIN	Spring	8–16	11–17	14–18	14–18	16–19	10–17
	Summer	11–18	13–18	13–19	15–19	17–19	11–13
	Autumn	7–15	13–18	14–18	14–18	16–17	14–17
	Winter	5–7	7–11	9–15	15–18	14–18	14–17
SQUALL	Spring	17–19	18–19	19	19	20	18–19
	Summer	19–20	19	20	20	20	14–17
	Autumn	16–18	19–20	19	19–20	18–19	18–19
	Winter	8–10	12–15	16–18	19	19–20	18
STORM	Spring	20	20	20	20	—	20
	Summer	—	20	—	—	—	18–20
	Autumn	19–20	—	20	—	20	20
	Winter	11–20	16–20	19–20	20	—	19–20

Duration

Once a Weather Condition has been established, the next thing to do is find out how long it will last. Roll each day, consulting the following table:

95% chance it will last for 1 day, if so
85% chance it will last 2 days, if so
75% chance it will last 3 days, if so
60% chance it will last 4 days, if so
50% chance it will last 5 days, if so
40% chance it will last 6 days, if so
30% chance it will last 7 days, if so
15% chance it will last 8 days, if so
5% chance it will last 9 days.

Special Notes

Any Storm result for Tropical Conditions, can be assumed to last for the above duration, but measured in *turns*.

If a temperature of 3–8 degrees is obtained for an Arctic spring there is a 20% chance that it will be the beginning of the Thaw, any rolls for Temperature with a result of less than 3–8 degrees are to be disregarded until summer.

Any Squall result will last for twice as long as a Tropical Storm.

Example: Characters are adventuring in the Tropics. It is spring, and the DM rolls 4 times: 6,13,2, and 19, for wind cloud, rainfall and temperature. The results are:

6–CALM
13–2/8ths covered
2–NONE
19–26 degrees C.

From this, the DM would probably heavily penalise any metal armoured characters. In fact, any characters in armour of any sort would probably be gasping and sweating.

HERITAGE

by Colin Reynolds

A very basic table for a new characteristic:

Player-Character Heritage

Die roll (3D6)	Title	Multiplier for initial funds
3	Slave	No money
4	Pauper	No money
5,6	Peasant	½
7–9	Cavalier	1
10–12	Gentleman	1
13, 14	Patrician	2
15	Nobleman	5
16	Knight	10
17	Landed Knight	50
18	Prince	200

Note: Paupers and slaves, though penniless, should be allowed elementary articles of survival, viz. rags and a weapon such as a club or staff. Similarly Landed Knights and Princes should have an abode of some sort, and the last three categories should have their pick, within reason, of armour, weapons and transport.

MORE USELESS ITEMS

by Ian Livingstone

Roll	Item	Roll	Item
1–4	Tin of dead maggots		
5–8	Dunce's cap	53–56	Wig
9–12	Carved wooden cuckoo	57–60	Pouch of tooth fillings
13–16	Map of the Isle of Wight	61–64	Book of pressed flowers
17–20	Can of rat gizzard soup	65–68	Life-size painting of an emu
21–24	Book of Russian anagrams	69–72	Jar of sparrow skulls
25–28	Burnt toast	73–76	Box of dried seaweed
29–32	Rubber sword	77–80	Dirty towel
33–36	One boot	81–84	Six inch-high stone pyramid
37–40	Two corn dollies	85–88	Bucket of sand
41–44	Old library ticket	89–92	Bowl of rancid butter
45–48	Jar of soft pickled onions	93–96	Green flag
49–52	Four-fingered glove	97–00	Bale of Hay

TREASURE CHEST

Next issue we invite readers to submit their favourite non-player characters. Statistics should be given as per the table below, but flavour and personalisation should be added. We suggest physical descriptions, abnormalities, legends, and special abilities. Make those 'little old men' come alive!

NON-PLAYER CHARACTERS

by Ian Livingstone

Roll	Name	M/F	Race	Class	Level	Align.	HP*	St.	In.	W	C	D	Ch	Weapons/Spells	AC**	Treasure
1–5	Drago	M	Human	Fighter	2	N	14	16	8	8	15	15	7	Bastard Sword	2	22g.p.
6–10	Arrion	M	Human	Fighter	1	NG	9	12	8	9	14	9	9	Short Sword	4	7g.p.
11–15	Darrow	M	Dwarf	Fighter	3	LN	30	13	11	9	18	10	10	Hammer	5	35s.p.
16–20	Arlette	F	Dwarf	Fighter	2	LN	14	14	14	6	16	9	15	Hammer	5	25s.p.
21–25	Punne	F	Gnome	Fighter	1	N	6	13	10	8	8	9	13	Short Sword	6	52c.p.
26–30	Derrion	M	Human	Paladin	4	LG	32	16	11	13	14	14	17	2-handed Sword	3	37g.p.
31–35	Brabo	M	Half-elf	Ranger	3	LG	23	14	15	14	14	8	11	S. Bow, Spear	4	15g.p.
36–40	Gareth	M	Human	Ranger	1	LG	12	13	15	14	14	10	5	Long Sword	3	10g.p.
41–45	Pubus	M	Human	Cleric	2	NG	11	15	12	12	7	9	7	Mace/2x1st	7	43s.p.
46–50	Starque	F	Half-elf	Cleric	1	NE	7	7	8	13	9	16	8	Club/2x1st	5	13s.p.
51–55	Philin	M	Half-orc	Cleric	1	NE	8	14	9	11	15	14	10	Mace/1x1st	5	14g.p.
56–60	Hector	M	Human	Cleric	2	LG	6	12	14	13	5	12	7	Hammer/2x1st	5	15g.p.
61–65	Yannur	M	Human	Druid	1	N	4	8	13	15	13	11	16	Dart/3x1st	7	33g.p.
66–70	Quaat	M	Elf	MU	1	LE	3	13	18	7	12	11	9	Staff/1x1st	10	21s.p.
71–75	Rinwin	F	Human	MU	2	NE	6	10	12	6	13	12	15	Dart/2x1st	10	20g.p.
76–80	Vagos	F	Human	Illusionist	1	CE	2	11	15	16	11	17	11	Dagger/1x1st	10	18c.p.
81–85	Brett	M	Human	Thief	2	NG	11	6	6	12	15	13	13	Short Sword	8	24s.p.
86–90	Red	M	Human	Thief	2	N	9	13	10	10	11	14	11	Club	8	22s.p.
91–95	Grogon	F	Halfling	Thief	1	N	5	13	9	4	10	14	12	Club	8	18g.p.
96–00	Raak	M	Human	Assassin	1	CE	5	13	12	12	11	12	11	Scimitar	7	3g.p.

*Hit Points given include constitution bonus, if any.
**Armour Class indicates armour worn, defensive adjustments for dexterity should be added or subtracted.

THE FIEND FACTORY

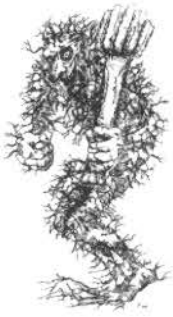
A regular feature introducing new and interesting monsters, edited by **Albie Fiore.**

Recent *Fiend Factories* have featured monsters that never quite made it to the *Fiend Folio.* Several of these monsters were inspired by well-known fantasy and SF books. This issue presents a selection entirely inspired by fantasy and SF novels, so as to provide a brief checklist for some interesting reading for those who haven't already read the books concerned.

MANDRAKE PEOPLE

by Glen Godard

No. Appearing:	**See below**
Armour Class:	**5**
Movement:	**12"**
Hit Dice:	**1D8 + 1**
Treasure:	**See below**
Attack:	**2 fists (1—4 each), or stone mace, plus special**
Alignment:	**Unlawful neutral**
Intelligence:	**Low**
Monstermark:	**31.2 (Level III in 12 levels)**



A mandrake resembles an extremely thin humanoid with very large genitalia and bark-like skin the colour of a beech trunk. Little of his skin actually shows through the great masses of dark-green hair-like rootlets that cover his body. Red eyes glow from deep hollows above a hair-lip mouth with triangular teeth, similar to those of a shark.

The mandrake people are creatures of the forest. Their tie with the woodlands is so great that a mandrake will go to great lengths to avoid destroying living plants. They use coal or dung for their fires and stone or tin for their utensils. Their warrens are usually rocky catacombs with dead grass or straw as beds. Mandrakes are generally nocturnal and have infravision to 60'. When encountered, they are (50%) in a hunting party (1 to 10 appearing), or (35%) in a warren (4 to 20 appearing), or in ambush (15%) (4 to 20 appearing); in all cases the number appearing depends on the size of the group.

The relationship between mandrakes and humans is a tragic one. Mandrake females give birth to a *bantling,* an acorn-like seed, which must gestate under mistletoe in an oak or ash tree. If the bantling is discovered (their rootlets grow above ground and sprout purple bell-shaped flowers) prior to birth, it can be cut up and used as an extremely powerful aphrodisiac. *Mandrake root,* as humans call it, will cure any impotency (including that which is magically induced) and will cause in females an extreme desire for sex. Due to these properties, a three-pound bantling will sell for 1,000 to 3,000 g.p. Houris especially prize mandrake root, and will either pay one-and-a-half times normal value or, lacking the money, will use their powers to steal the root.

The mandrake people, quite justifiably, view this practice as genocide. Therefore, mandrakes are hostile to all humans except Druids. Being carnivorous, mandrakes will occasionally eat solitary humans who are caught in the forests. This, and the occasional raids into villages for livestock, will cause self-righteous humans (i.e., paladins), woodsmen, foresters, and peasants to attack the mandrakes whenever within reason.

Druids and treants understand the mandrake people's plight and are extremely sympathetic. Both will intervene, usually peacefully, on the mandrakes' side in a conflict. Druids and treants will either attack immediately or extract revenge later when they witness or hear of a bantling being up-rooted. Mandrakes revere the druids and if they encounter a druid they will usually perform any one non-violent act of assistance they can, within reason. (Mandrakes often have a stock of fresh mistletoe, 1 to 4 days old, in their warrens as a gift).

The mandrake's favourite mode of attack is to overwhelm their opponents with superior numbers. They will avoid encounters in which they are outnumbered unless there is a bantling involved, in which case the mandrakes attack to the death with (+2) to hit and damage.

Mandrakes attack with their fists or with stone cudgels which hit as maces. However, if a Mandrake is hurt, he will scream in such a way as to cause all unprotected ears within a twenty-foot radius to save vs. magic or sustain 1D4—1 damage. In extreme pain, such as death by a blade, or the unearthing of a bantling, all creatures within twenty feet must save vs. magic or die. Creatures with sensitive ears (elves, dogs, horses, etc.) save at —2. Those with protected ears and those that successfully save must still muffle the sound of the scream (by the blowing of a low-toned horn, for example) or take 1D10 damage. This scream also runs the danger (20% chance) of attracting mandrakes or wandering monsters.

The Holy Symbol for mandrakes is the cross and they can be persuaded from attacking by gifts of small iron crosses. The only treasure a warren will have is a number of gem and jewelled crosses (treat as Type A gems and jewellery only). Because of this worship of the cross, clerics and rangers will not fight them unless forced to defend themselves or their charges

The final aspect of mandrakes is that their young (from birth to five years of age) females can "pass" as humans. Mandrakes, noting that life is easier for humans, will attempt to trade human babies for their own. These are sometimes viewed as faerie "changelings," which, depending on the area culture, can be a sign of extreme good or extreme poor fortune. The female mandrake, to preserve her human form, must consume an ounce of human blood daily until her twentieth year in human life. The mandrake-vampires are able to draw the blood straight through the skin-pores, through processes as innocent as breast-feeding or simple kisses. Done with care this will rarely (5% chance) affect the victim. (If it does, the result is blood poisoning.) Even after her twentieth year in human life, the changeling can be detected by her bones, which are porous and dark-brown rather than solid and ivory-white. *Comments:* This monster is rare in that it would provide a conflict of alignments within a party (hence the *Unlawful).* Wise forest-types (elves, druids and rangers) would view them with compassion and sympathy, and even if they don't aid them, almost certainly wouldn't harm them. Other woodsmen, foresters and peasants would view their presence as a battle for survival. Paladins, repelled by the fact that they eat humans, would hunt them down. Lawful good clerics would be caught in a dilemma of concious — they are not evil, worship a god, but eat people. A thief wouldn't give a toot, but would seek out the root. A well drawn monster that virtually cries out for its own scenario, it comes from Thomas Burnett Swann's story *Manor of Roses* in *The Dolphin and the Deep,* which developed them from the mandrake of folklore.

HOUND of KERENOS

by Graham Staplehurst

No. Appearing:	2–12
Armour Class:	3
Movement:	12"
Hit Dice:	3 to 6
Treasure:	M, ½xR
Attack:	1D10 bite plus cold
Alignment:	Chaotic evil
Intelligence:	Low
Monstermark:	3D:48.4; 4D:63.6; 5D:73.6; 6D:99.5 (3D&4D: Level IV; 5D&6D: Level V in 12 levels)

These creatures are distant relatives of the hell hound that maraud in the icy wastes. They may be found in the company of devil dogs and other creatures of the cold.

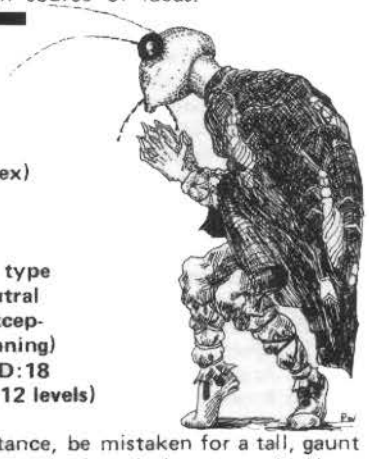
The hound of Kerenos can breath a cone of cold ½" /hit die long and of similar base diameter doing damage of 1 hit point per hit die of the hound unless a save versus dragon breath is made, in which case the victim takes no damage but is *slowed* by 50% for one turn. This may be used 3 times per day.

These beasts can withstand any degree of cold.

Comments: A straight forward monster that is nevertheless a useful addition to campaigns set in icy regions. It comes from *The Bull and the Spear* by Michael Moorcock whose many fantasy novels provide a rich source of ideas.

PHUNG

by Simon Tilbrook



No. Appearing:	1
Armour Class:	9(–4 for Dex)
Movement:	15"
Hit Dice:	3 or 4
Treasure:	M, N & Q
Attack:	By weapon type
Alignment:	Chaotic neutral
Intelligence:	Average (exceptionally cunning)
Monstermark:	3D: 15.8; 4D:18 (Level II in 12 levels)

The phung could, from a distance, be mistaken for a tall, gaunt human, for individuals of the race dress in human garb. However, the head of a phung is that of a giant mantis, with the mouth in constant motion. They are, by human standards, insane.

Phung have only ever been encountered individually, though it is assumed that they have villages or strongholds in secret places Each individual has a dexterity of 18 and functions as a thief or monk of level 3 times the phung's hit dice.

As far as is known, phung do not use magic; nor, although adept, do they occupy themselves with the plebian skills of physical combat unless necessary. Nothing gives a phung greater pleasure than to terrify its prey. There are countless cases of 'fun-loving' phung passing over an easy kill in order to track their victims for hours to wring every last drop of sweat from them. Their tactics are subtle — they rely on the imagination and fears of their victims, presenting them with 'unknowns' and 'unseens'. They rarely close in for the kill, preferring to leave their prey in a state of abject terror.

Comments: Not every DM's monster, but a cert for those who enjoy an opportunity to terrify their adventurers, without actually killing them off. Incidentally, don't forget to roll for the morale of hirelings, especially if they start disappearing one by one. The phung is from *City of the Chasch* by Jack Vance. Some of Vance's other books that you may find interesting from a D&D standpoint are *Showboat World,* an enthralling though monsterless wilderness adventure, and *The Dying Earth,* the book that was originally rumoured to be the inspirition of the D&D magic system.

COUERL

by Phil Masters

No. Appearing:	1
Armour Class:	4
Movement:	15"
Hit Dice:	7D6 + 1
Treasure Type:	Nil — lair at DM's discretion
Attack:	First spring 3D4, then 1D8 + 1 bite
Alignment:	Chaotic evil
Intelligence:	High
Monstermark:	62.2 (Level IV in 12 levels)

Despite its visual similarity to the displacer beast, this species has its own individual powers. The couerl is a jet black feline with a mass of fairly weak but dextrous tentacles hanging from its shoulders. It has the build of a lion, but is nearer the size of a leopard.

The couerl is ravenous, deadly and very cunning.

The species prefers to run and spring into the attack, needing a 10 yard run-up but gaining +3 to hit by so doing. It nonetheless fights quite ably otherwise.

The couerl can manipulate catches and controls with its tentacles, and may even fight with any small devices it can get hold of.

Its strangest power is its absolute mastery of electrical and other forces. Lightning is useless against it, it can analyse and control any technological devices from up to 50' away, flaming swords cannot flame within a 50' radius, *magic missiles* and *fireballs* do not work against it 50% of the time and the creature has +1 on its save against all other magical attacks.

They feed by draining fresh corpses of a chemical crucial to life. This is done when the beast has 2 melee rounds in succession with the body and no fighting; once the beast has fed, revivification is impossible without a *wish.*

Couerl are immortal, with regard to aging, and hate all other intelligent life forms. They are very rare and are incapable of co-operating with each other.

Comments: The couerl, like the phung could cause considerable disquiet to a party if its power over technological devices were carefully used — an unmanned portcullis rumbles down behind them etc. The beast was derived from A.E. Van Vogt's *Black Destroyer.*

Incidentally the *Monstermarks* given are for *AD&D.* I hope in the near future to be able to publish updated *Monster Level Tables* with *Monstermark* based on *AD&D.* In the meantime, here are the results of the *Fiend Factory* voting:

TOP TEN

1. Necrophidius (Simon Tilbrook, WD7)
2. Russian Doll Monster (Mike Ferguson, WD15)
3. Svart (Cricky Hitchcock, WD9)
4. Needleman (Trevor Graver, WD6)
5. Hook Horror (Ian Livingstone, WD12)
6. Githyanki (Charles Stross, WD12)
7. Imps (M. Stollery, WD13)
8. Volt (Jonathan Jones, WD7)
9. Urchin (Nick Louth, WD9)
10. Dahdi (Mervyn Lemon, WD10)

BOTTOM FIVE

1. Nas Nas (worst) (Roger Musson, WD9)
2. Dahdi (Mervyn Lemon, WD10)
3. Withra (Don Turnbull, WD7)
4. Stinwicodech (Eamon Bloomfield, WD6)
5. Pebble Gnome (William Maddox, WD15)

In the main, readers preferred logical, believable beasts with interesting abilities to the 'one-offs', although the Russian Doll Monster proved to be a popular and amusing exception. Congratulations to Simon Tilbrook and commiserations to Roger Musson. Perhaps the oddest point about the poll is that the Dahdi came in both the Top Ten *and* Bottom Five, which demonstrates the editor's dilemma when choosing entries!

Finally, I think that Don Turnbull, who has now stepped down from the post of editing this section because of pressures of work, should be congratulated for the high standard he has maintained in the *Factory* since its inception. I hope I will be able to maintain that standard, but more on that next issue.

THE MAGIC BRUSH

Fantasy Figure Painting As An Art

by Shaun Fuller

Part 2: Step by Step Guidelines

Preparation

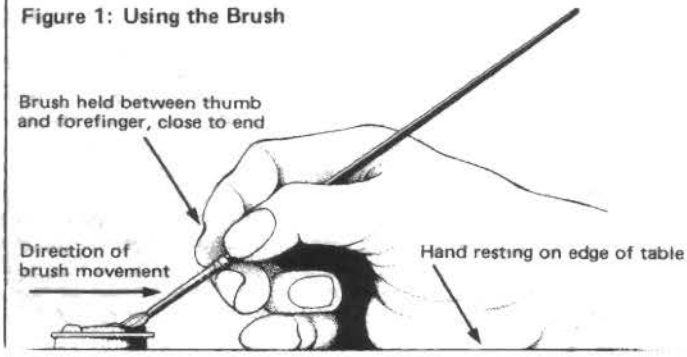
The Mix
Stir the paint with the wooden end of your paint brush or simply gouge out a bit of the sticky pigment in the bottom and deposit it on the palette. This is an operation that practice will make perfect. Too much pigment and not enough medium can make for a weak, flaky, finish. Too much medium can make the paint glossy and slow to dry. Obviously, wipe the end clean.

Thinning
Dip the brush into the thinners and add the liquid so acquired to the paint on the palette. When doing this always use the drawing motion, described last issue, so that the hairs are kept straight and the paint flows in the right direction. When mixing don't push the brush, splay the hairs or drive paint into the root. When the mix is fairly liquid but of a usable consistency wipe the brush, dip it in the thinners and wipe clean again. As a guide to the correct consistency remember that the paints will have to be thin enough to flow but thick enough to give a good cover all over, unless you are using a wash. With a clean brush you will get exactly the amount of paint you want to take up from the mixture in the right place which is, of course, the tip. Remember: too little and you have to keep going back; too much and the paint will go where you don't want it. It is best, perhaps, to err on the side of caution as it's easier to get another brush full than to go back to paint over your mistakes. Don't keep your mixes waiting too long as they get glossy and lumpy.

The Brush

The Use of the Brush
Whatever paint you are using, there is only one proper way to use a sable brush. Draw it lightly along the surface at an angle (fig. 1) so that the properly thinned paint flows naturally off the brush onto the surface in precisely the right place and quantity, without causing blobs or disturbing any paint that may be underneath. The necessity for care here cannot be overstressed.

Figure 1: Using the Brush



Holding the Brush
This is very much a matter of personal style, but it is most important to have both hands resting on the table for steadiness and precision. By doing this, and holding the brush close to the bristle, one can do the most intricate work with ease. Try to be as comfortable and relaxed as possible.

Painting

There are two basic ways to paint a figure. The first is simple and quick and only employs two coats apart from the undercoat. The second requires a great deal more attention to be given to shading, and many more blends. This more painstaking method is my own standard treatment of 25mm. Both require a matt white undercoat and the use of black line shading before colouring.

Undercoat
To start, spray, brush or otherwise deposit a matt white or pale green undercoat. Take care not to lay it on so thickly that it obscures the detail or so thinly that it will rub off when painted over. The most effective and economical way to accomplish this is to stand all your figures in a group and spray them from various positions at a distance of one foot. Short bursts are best here. Give the undercoat plenty of time to dry. If this isn't done, a spirit based paint will run, and a water soluble paint will form little globules covering the figure

Black Outline
This stage is probably as important as any other. The basic object is to outline and separate the shape of the various different parts by painting a matt black into the recesses that separate them and by blacking out those areas which would be in deep shade anyway.

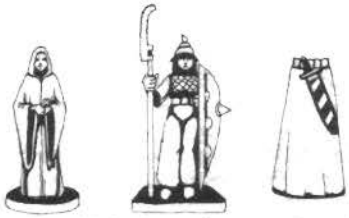
No matter what sort of paint you are using, the best one for this particular purpose is a matt black *Humbrol* which flows easily, covers well and dries quickly.

Imagine that you are drawing a three dimensional line drawing — almost a cartoon. Obvious examples of those areas to be painted in figure 2:

1: The cuff of the robe where it meets the bare arm.
2: Either side of the belt.
3: Between the arm on the left and the body.
4: Between the legs.
5: Where the cloak folds over the body.
6: Around the buttons and belt plates.
7: Around the sword and its bindings.
8: Between the lips, under the hair and around the eyeball.
9: In the recesses of the helmet.
10: Between the fingers (unless using full technique).

Finally black out all armour, especially chain mail.

Figure 2: Black Lining



This should pick out the relief of the figure and make the different parts look separate, which they would not otherwise have done in a solid figure of this scale. This is the beginnings of a realistic 3-D effect.

Use a fairly thin mix for this because it flows into the cracks more easily. Also, unless dealing with really fine detail, it is best to err on the side of excess and make these black lines as bold as possible.

When you have done this, check to see that you haven't gone over areas that should stand out. If you have, just pick them out in white again.

You should now have a figure with clearly defined features and proper bordering. When dry, it is ready for the next stage.

'Painting by Numbers':
This is the easy way. I have called this technique 'painting by numbers' and here's why: at the simplest level you simply colour in the white areas with washes or a simple highlight.

Mix the first colour in a slightly darker shade on the palette than is wanted on the finished model. The reason for this is that thinned out paint is rather transparent, which will mean that the parts in relief will be considerably lighter and brighter because of the white underneath. When darkening, refer to the mixing chart (fig. 4) and remember that the thinner the blend the lighter the result. The right shade and consistency will enable the paint to run naturally into the creases and create its own shading effect. As always, keep the paint on the tip of the brush. Beware of swamping the wrong areas with too much or too thin paint.

Make sure that you paint in the white portions right up to the edge of the black lines. Do this with each successive area in its respective colour. Don't succumb to the temptation to soak the whole thing, including the blacked out bits, to save time. If this is done, the lighter paint will form pools in areas which should be blacked out. The final touch to this quick method is the highlighting. To do this make a very pale mix of each colour you have used and use them in small but bold strokes on those portions of the figure which stand out the most and would be brightest in a strong light from directly above, i.e. the tops of outer folds of cloth, tips of noses, upper cheeks and muscles. Do this lightly and take care not to brush up the previous coat.

Highlighting is one of the areas in which your own personal taste and style comes out most clearly. Bold highlighting looks particularly good on the playing board.

For the armour, simply brush a semi-dry mix of silver and black lightly over the parts where you want the effect to be.

Full Shade and Highlighting

This method uses the four basic elements of line, shade, normal colour and highlight originating from 54mm painting technique.

Primarily, with certain exceptions, washes are not used and the shading is done more gradually by careful blending of different hues (in oils the blending goes much further as the paint is actually mixed on the model).

To begin with, put on the undercoats and outlines in black as described. However, in this case, the black outline should be used far more conservatively and not at all in the lighter shaded areas — between the fingers for instance. The lines should be thinner as they will be supplemented by the darker shading.

For the first stage of shading make a very deep, dark mix of the desired colour. Refer to the table (fig.4). Simply adding black to the mix is no way to do this. It is lazy and looks bad. My colour chart should in no way be taken as gospel (I like it, but I'm not at all sure of it). However, it does seem to work. What I have done is to try and include the different elements that will lighten or darken the colours listed. The quantities and proportions in which you add them are dependent on the exact hue and your own personal judgement. Generally, to shade any colour, use a deeper version of that same colour, at least in the case of red, yellow, blue, green, etc. Highlighting is rather more complicated, especially as something light and whitish — the universal colour of reflected daylight — should be aimed for. But again a straight mix with white isn't really on.

The deep shading should be a fairly strong mix. Use it along the edges of the black line in a thick strip where the edge is recessed and a narrow one where it is slight. Next, use it in the deepest folds of the clothing and — in the case of the hands — between the fingers. Use it to exaggerate the facial features and as a general cover for the lower surfaces close to the ground.

Figure 3: Simplified Shading Example

As a guide, stand your figure under a strong light and watch where the shadows fall. Just try to continue picking out the three dimensional qualities.

Figure 4: Colour Chart

Base Colour	Deep Shade	Normal Shade	Highlight
Black	Black	Brown*/Grey/Black	Dark Grey/Light Blue* or Light Tan
Grey	Black	Black	White
Dark Blue	Black/Deepest shade of Blue	Deep Blue	Light Blue
Purple	Black/Dark Blue	Dark Red/Dark Blue	Scarlet/Dark Blue/White/Violet
Crimson	Black	Black/Dark Blue	White/Dayglo Pink*
Scarlet	Dark Red/Black	Dark Red	Orange/White/Dayglo Red*
Orange	Black/Scarlet	Scarlet	Yellow/White
Yellow	Orange/Scarlet	Orange/Light Brown*	White/Dayglo Yellow**
Light Green	Dark Green/Dark Blue/Black	Dark Green	Yellow/White
Dark Green	Black/Dark Blue	Dark Blue	Apple Green (Dayglo*)
Tan	Yellow/Red Brown/Black	Yellow/Red Brown	White/Lemon Yellow
Brown	Black	Black/Dark Red/Orange	Scarlet/White/Orange/Grey**
Flesh	Scarlet/Black/Dark Red	Scarlet/Orange	Yellow/White
Dark Flesh	Black	Dark Red/Black	Orange
Dark Leather	Black/Scarlet	Black/Scarlet	Orange
Ivory	Yellow/Brown	Yellow/Tan	White
Iron	Black	Gunmetal/Dark Blue	Silver
Brass	Black	Dark Brown (thinned)	—
Gold	Black/Dark Brown	Dark Brown/Orange (thinned)	—

* Optional depending on circumstances

**Dubious, depending on taste

Next, use the plain shading — a lighter blend of course — and use it to blend in the edges of the deeper shade. Always paint slightly over the edge of the preceeding, darker, shading, in order to avoid white patches and also to give a more gradual effect. This is the shade you want to use to emphasise the lesser folds and as a general cover for the remaining lower or shadowed surfaces. It is up to you how many stages of shading you use but in this scale you don't want to use too many. Obviously the unshaded colour will be over those areas that the shading has left out. When this is done, tidy up mistakes and leave to dry.

Highlighting

If you're in a hurry one stage of highlighting is usually enough to set the figure off but I prefer to build up an effect by the use of progressively paler mixes covering a smaller, more prominent area each time. The cumulative effect of this is rather impressive and works especially well on flesh. The best plan is to do a fairly dull highlighting on vertical areas and use a really light mix for features that would reflect the light such as on top of finger/knuckles and cheekbones. Allow plenty of time for separate coats to dry. Care taken in this stage pays dividends.

What to Avoid

The general causes of messy work are:

1. Ratty, mucky, cheapo or geriatric brush.
2. Crud in the paint pot; dust on the figure; sand in the palette.
3. Mucky fingers, or not holding the figure by the base.
4. Filthy thinners; putrid paint.
5. Impatience and not enough drying time.
6. Mix too thick to dry properly.
7. Exhaustion
8. Forgetting to put the top on the paint pot.
9. Continual alteration.
10. Inexperience.

Additional Points

These are just a few clues as to successful methods. For eyes in 25mm first of all paint out the whole eye in black and then put a spot of white each side of the pupil. This gives you eyebrows as well as whites and pupil. For fur and hair, a thin wash of the desired colour and then a very dry light mix of white brushed lightly over the top works very well. For metals, try painting on the metal paint straight out of a tin, allow it to dry very well, then paint over a thin mix of black and gloss varnish very carefully so as not to raise the previous coat.

For chain mail, paint black overall and then dry brush it with silver and black mix.

When highlighting and shading cloth try to use bold, straight strokes to reflect the way in which the material tends to fold. For leather, use a medium dark wash and leave — don't highlight it unless you have to — and use gloss varnish.

For the lighter shades of cloth and suchlike, except flesh, remember to shade very lightly as the lighter the colour the more it naturally reflects the light so the shading is less extreme.

For animals, blending and gradual shading are far more desirable. Don't do too much highlighting. Try an overall semi gloss finish instead.

Finally, if your using a matt spray varnish afterwards, don't forget to put a little dab of gloss over eyes, metals, leather, painted shields, etc.

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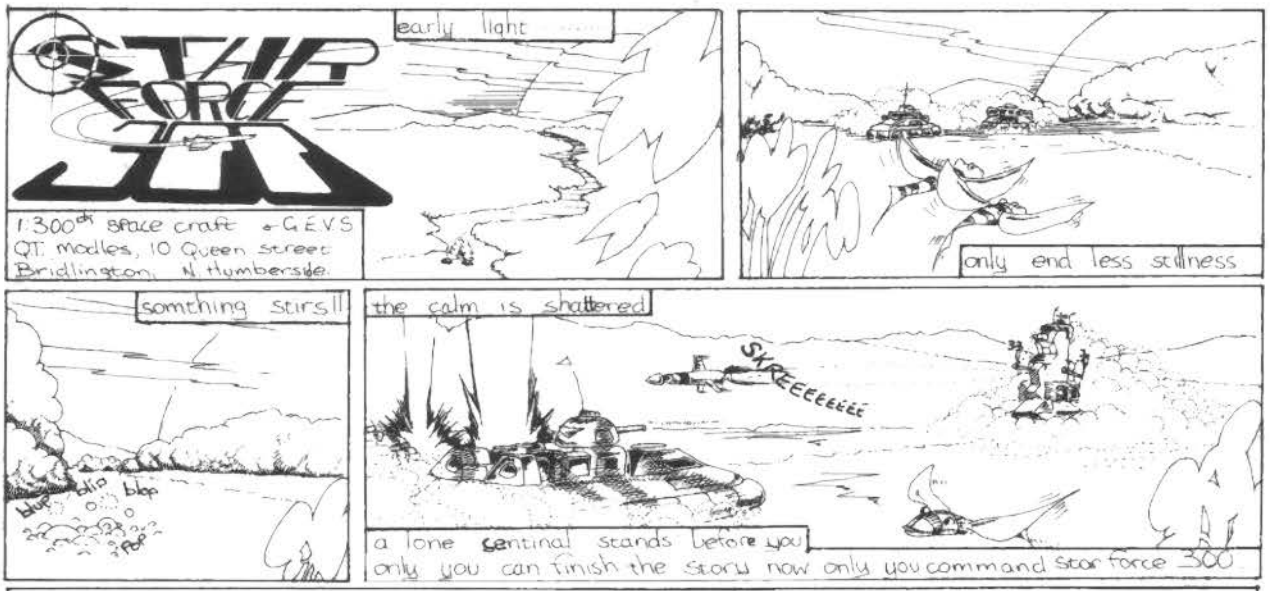

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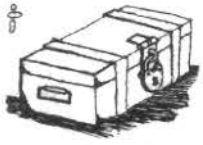

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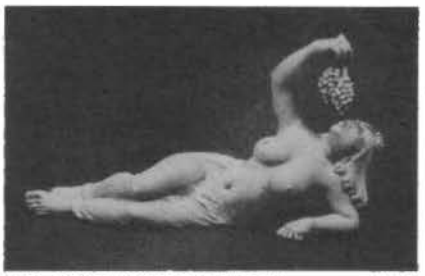

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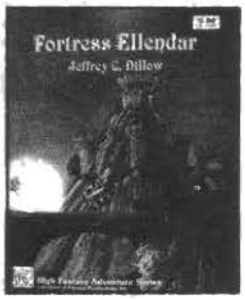

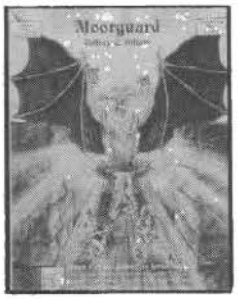

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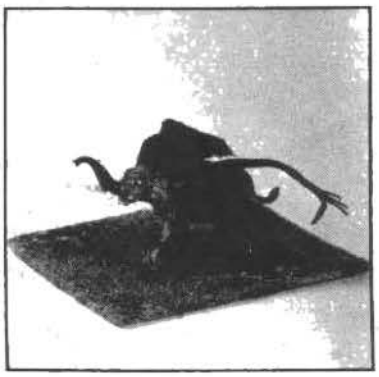

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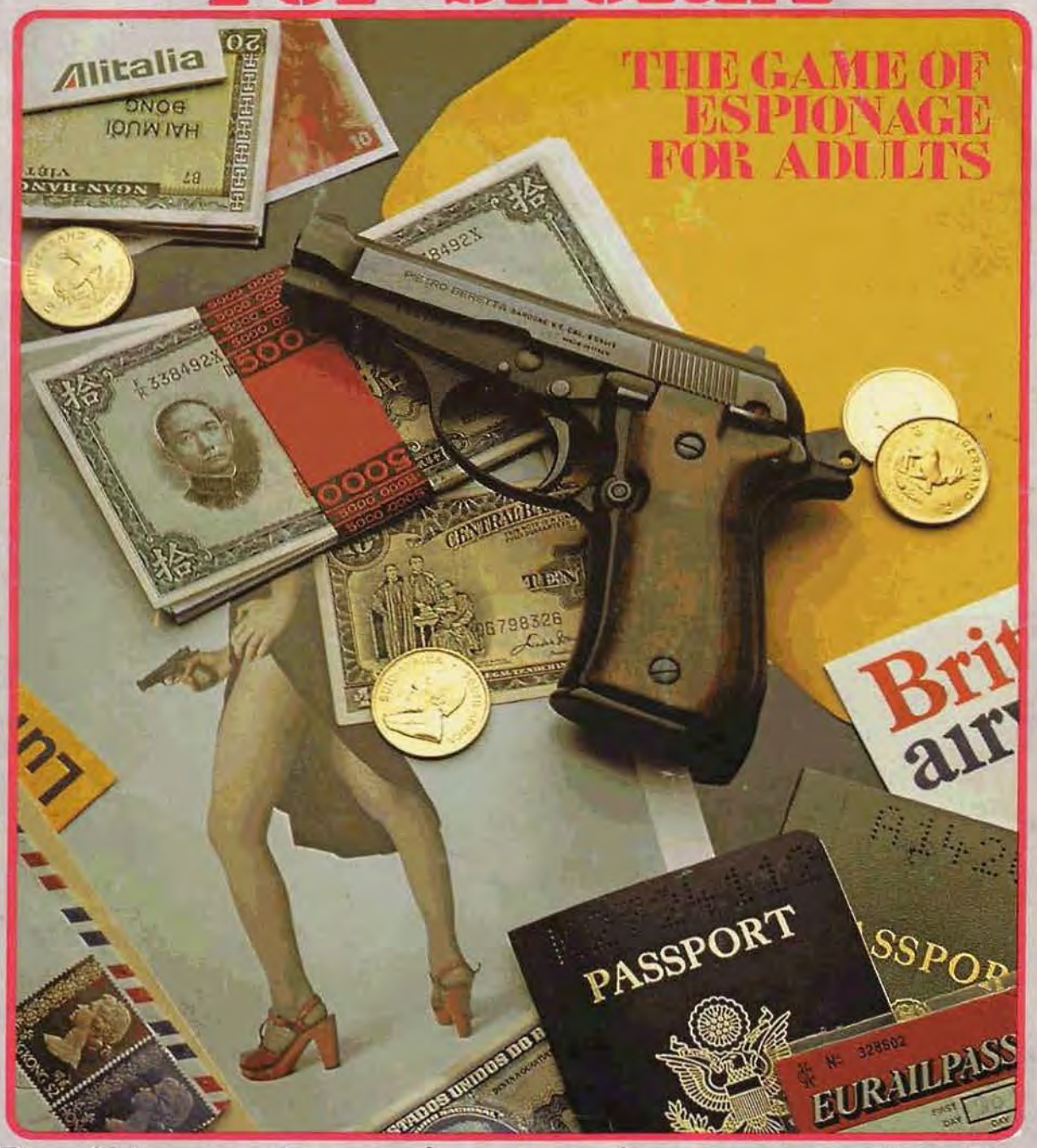

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